

An illustration for the October 15, 1933 issue of Vogue magazine. It depicts a man and a woman in a grand, dark wood-paneled room. The man, on the left, wears a dark top hat, a white scarf, and a dark double-breasted coat, holding a horizontal metal bar. The woman, in the center, is wrapped in a voluminous, dark brown fur stole with a large purple bow at the neck, over a long purple gown. She also holds the bar. The background features a large, dark wood door with glass panes and a checkered floor. The word 'VOGUE' is printed in large, white, serif capital letters across the top. A vertical purple watermark 'SAMPLE COPY' is visible on the left side. The bottom right corner contains the text 'NEW YORK FASHIONS', 'OCTOBER 15 1933 • PRICE 35 CENTS', and '★ THE CONDE NAST PUBLICATIONS, INC.'

VOGUE

SAMPLE COPY

NEW YORK FASHIONS

OCTOBER 15 1933 • PRICE 35 CENTS

★ THE CONDE NAST PUBLICATIONS, INC.



Swagger!

WHEN you know you look charming from head to heel, you can't resist a bit of swagger, can you?

So -- be fair. Let us swagger openly about Humming Birds. They, too, are charming from top to toe. We make them that way with threads of finest silk; with clear, close, even weaving; with Jacquard lace tops, narrow heels, trim seams; with a sheath-like flattering fit; with the most heavenly Autumn colors... So much for Humming Birds' surface attractions. Make them prove their *own* wearing qualities.

Timely prices. Sold in stores of the better class.

Humming Bird

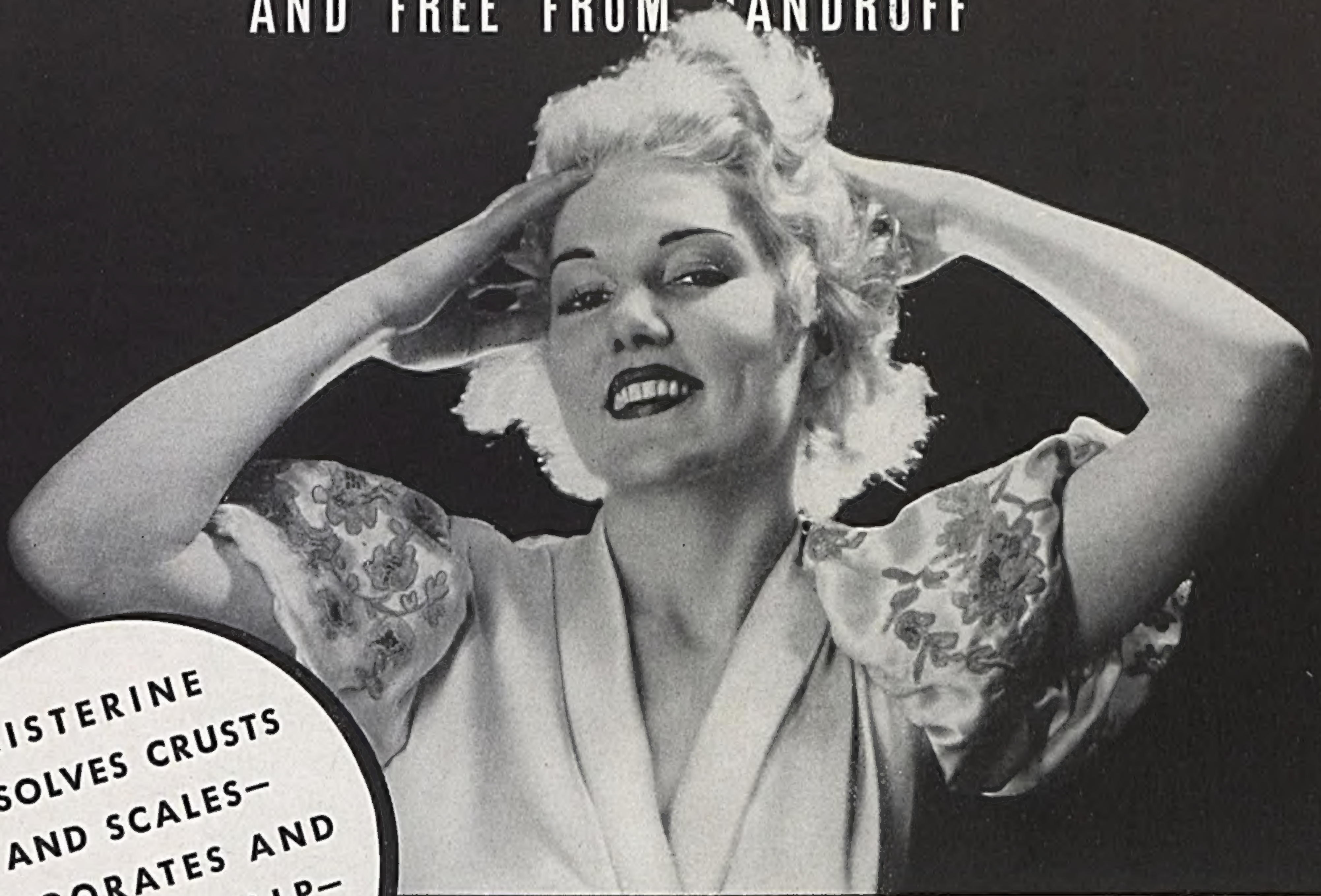
FULL FASHIONED HOSIERY

CHIFFONS AND SERVICE WEIGHTS...TAILORED AND LACE TOPS...PICOT EDGES...FRENCH HEELS...CRADLE SOLES



How to keep your Hair Beautiful

AND FREE FROM DANDRUFF



**LISTERINE
DISSOLVES CRUSTS
AND SCALES—
INVIGORATES AND
CLEANSES SCALP—
CHECKS FALLING
HAIR**

After a Listerine shampoo, scalp
feels marvelously invigorated

If you wish to keep your hair beautiful, do not rely entirely on soap and water. They are not enough—the scalp must be sterilized occasionally.

Both scalp and hair are great dust catchers. Dirt, grime and germs quickly collect. Often dandruff forms. Unchecked, its deadly work goes on. The hair becomes lusterless and dull. An excessive amount of it comes out. The scalp itself becomes inflamed and irritated.

Keep your scalp clean

Why run such needless risks? It is so easy—and so pleasant—to combat them with Listerine. A recent questionnaire covering several hundred women shows that Listerine is their favorite lotion for the treatment of loose dandruff and irritated scalp.

Dissolves crusts and scales

As soon as Listerine touches your scalp, your head feels cleaner. You can actually feel Listerine washing away the dirt and loose dandruff surrounding the hair follicles. When the hair is dried, new lights show in it. It has life and luster. Inflammation is relieved and the scalp feels marvelously cool, clean, and stimulated.

Sets a wave quickly

You will be amazed how quickly and how nicely Listerine will set a wave. No long waits for sticky, messy preparations to dry out. No inconvenient trips to the beauty parlor. Simply apply Listerine full strength as you would water, and when it dries (usually seven to ten minutes) your wave is immaculate. What is more—it is a lovely, natural

wave, not the hard, artificial thing of commerce. Try it yourself and see how simple, pleasant, and successful it is.

When dandruff is stubborn

When loose dandruff is especially persistent, apply Listerine every night, massaging vigorously. If your hair is excessively dry, use a little oil.

In our files we have reports from women telling us that even stubborn cases have responded in less than a week under the Listerine treatment. Lambert Pharmacal Company, St. Louis, Mo.



Tell your husband about it. For some reason, men are more subject to dandruff than women. If your husband, or any of your men friends, are troubled with dandruff suggest the Listerine treatment. You will be thanked for the suggestion. Literally thousands of men have rid themselves of loose dandruff forever by the use of this safe Listerine antiseptic.

LISTERINE CORRECTS DANDRUFF
..... SETS THE WAVE

Bullocks-Wilshire in Los Angeles

John Wanamaker Philadelphia



DUPONT
RAYON

"MARGOTS MERMAID" in Mallinson's Ribofaille... A DUPONT RAYON... one of those breath-taking gowns that young New Yorkers simply adore for a world of bright things they do... Fifth Floor... Lord & Taylor... Fifth Avenue \$35

Ribofaille in Du Pont Rayon is favored by Junior League Frocks, Inc., for cocktail suits, many afternoon and evening things. Done with cired feather or fur tippets, it is irresistible.—Du Pont Rayon Company, New York, New York

Blum's Vogue in Chicago

J. Magnin in San Francisco

Who said figures

don't lie?

Some do—some don't. It depends upon how you handle them. We can make them prove most anything! Take your figure. Not as bosomy as you've got to be this year? Step into "Chamade" and there's a bosom even Mae West might envy. Too hip-hip-hooray round your nether parts? "Facade" takes your hips off your mind. You don't have to be a lightning calculator to see how the softness of Best's new knits turns figures into assets! Sizes 14s to 20.



Decade ... to give you "turn-of-the-century" curves. High neck with contrasting ties. Brown, glory blue or oxford 19.75



Facade ... the deceitful little number that makes hips disappear. Fawn with brown, rustana with fawn, grey with wine . . . 25.00



Accolade looks like an exquisite hand knit...its frilly collar is pure flattery. Brown, wine, or glory blue 29.75



Chamade ... a tie to make you bosomy, a belt of leather thongs, and wood buttons. Liquor brown, scarlet, bronze green 22.50



Escapade ... wear the neck high or open. Brown or black, with bright contrasting Roman stripes. Two-piece 19.75

Best & Co

FIFTH AVENUE AT 35th STREET
Garden City Mamaroneck East Orange
Brookline

Shalimar Powder..
Soft Veil of Warm Youth
for Lovely Cheeks



Thrice artful is the Shalimar Powder of Guerlain. The tint for you is so marvelously blended that your skin blooms afresh at its touch . . . its texture is so soft, so flattering that even in the glare of day the years seem to melt away . . . and it clings through the hours with a constancy that you will adore. Scented with the fragrance of Shalimar, it is the ultimate touch of elegance in the art of perfect make-up. At all the smarter shops . . . six perfect shades

- Now \$1.75 including tax.

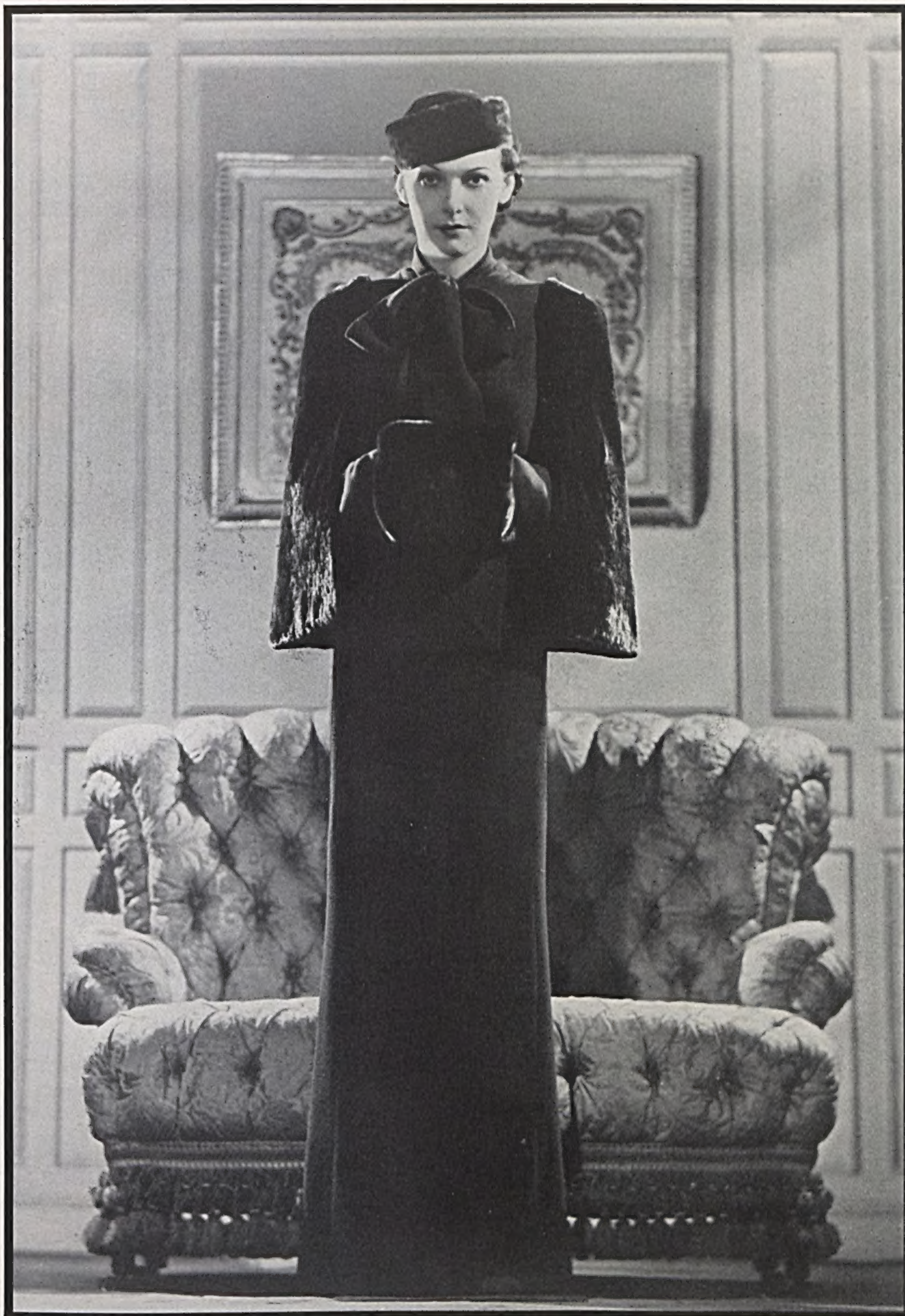
Shalimar Perfume, \$13.75 and \$27.50.



- Imported in original French packages holding considerably more powder than the usual face powder box.

Guerlain
 PARFUMEUR
 PARIS

FULL LENGTH BY DAY
a wool-and-seal suit from Bergdorf Goodman



Setting by Bergdorf Goodman Antique Corp.; Photo by Arthur O'Neil

Late Paris afternoons saw a sprinkling of these completely long costumes last season. Now the trend grows. This is in rust wool, with a cape-effect of golden-brown seal, matched to a delightfully old-fashioned seal hat and muff. Just one significant note from the Fall Collection of made-to-order and ready-to-wear.

ON THE PLAZA • NEW YORK

BERGDORF
GOODMAN

FIFTH AVENUE AT 58TH STREET

We comply with the N. R. A.

there is only One WAMSUTTA



WAMSUTTA MILLS
Founded 1846
New Bedford, Mass.

"I HAVE kept house in seven countries and have had, therefore, much experience in household furnishings. That is why I now import Wamsutta sheets for my apartment in Paris."

— Mrs. C. A. F. S., rue Boissiere, Paris

* * *

THE fineness, smoothness and lasting econ-

omy of Wamsutta sheets have become an honored American tradition . . . and an international standard as well.

No matter where you go shopping, no matter how alluringly salespeople talk up their other sheets, no matter how many so-called "percales" there may be, here and abroad, you'll find there is only *one* Wamsutta.



B. ALTMAN & CO.



Lyolene

SEWS WITH A SILVER THREAD

an ivory white velvet wedding gown designed especially for Altman—a slim, moyen-âge-Princess-kind of wedding gown with great sweeping train...Silver thread sews every seam, and embroiders delicate tracery in a band around the neck.

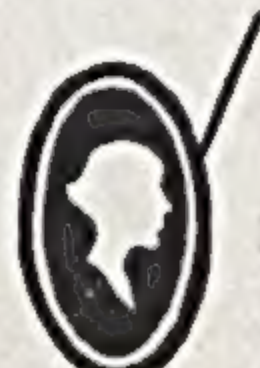
To complete the costume Lyolene makes a halo of shining shell orange blossoms, and adds a short tulle veil edged in velvet.

- Original wedding gown . . . 350.
- Altman copies 195.
- in satin 145.
- Original head-dress 150.
- Altman copies 50.

Trousseau Salon—Third Floor

Undies that defy detection

SKIN·TITES



by

Vanity Fair

FROCKS fit better over Skintites. The exclusive waffle effect tricot knit of Lastex and silk provides a delicious sense of natural freedom. Light weight and porous... will not run... requires no ironing—small wonder women have accepted Skintites on such intimate terms. Onesalls, Vests, Briefs, Panties—"Not a Wrinkle in a Wardrobe".



VANITY FAIR SILK MILLS + READING, PA.



LEE MILLER

This is our idea of a seductive (*note the new bare shoulders and long sleeves*), smart and indispensable dress. It is gracious for cocktail parties and evenings that start in your own home. When you button up the shoulders and add your most frivolous tiny hat, it is dramatic for restaurant dining and the theatre... 75.00

Jay~Thorpe

FIFTY-SEVENTH STREET, WEST, NEW YORK



Russeks

**FIFTH AVENUE
THE DESIGN STUDIO**



Seraceta

STRANDS OF FASHION



WE USED to call it dash . . . now we say a dress has a little touch of Theatre. In this costume, for instance, you sense the drama of startling white, in scarf and gloves, against the mossy black of Heather Dew. Heather Dew is a Bloomsburg fabric that looks and feels like uncut velvet. It's woven of SERACETA STRANDS OF FASHION . . . a name you've learned to know in important fabric-news. The dress is two-piece in effect with the tiniest of peplums and comes in black, as worn here by Glenda Farrell, or in green, brown or red. Sizes are 12 to 20 and the price, \$49.50. Russeks Design Studio, 3rd floor, RUSSEKS FIFTH AVENUE, at 36th Street. Gloves and hat from Russeks. SERACETA STRANDS OF FASHION • • A PRODUCT OF THE VISCOSE COMPANY, 200 MADISON AVENUE, NEW YORK CITY



RUSSEKS
FURS OF
DISTINCTION

Furs like jewels must be chosen with selective care and confidence in the establishment from which they are bought. Russeks handle their furs as carefully and as expertly as the finest craftsman handles rare jewels, and have thereby gained the confidence of their clientele. The portrait above is one of our Marylin caracul coats with an entirely new ascot scarf edged with silver fox, \$195

The coat pictured above will be made to order in Moire Caracul with Royal Silver Fox at \$595.

Portrait of a Lady wearing a Marylin
Caracul Coat with Silver Fox . . .

RUSSEKS

FIFTH AVENUE AT 36TH STREET

FEET THAT *Dance through Life*

THEY'RE smart-looking feet, that adopt an English look when it's proper for feet to look British—that assume, perhaps, a Continental manner, for another time and place. But they owe something more than their correct and aristocratic charm to Stetson shoes. For as you'll discover for yourself, Stetsons are made not only to be admired . . . they're to be walked in.

They are designed by craftsmen who have infinite respect for a foot, as well as a talent for shoe fashion. Every step will have the happy lilt of a dance of life. . . . Because Stetson shoes give your foot freedom where it needs it, and support where support is imperative. They are flexible. The leathers are choice. The workmanship of the best. There's a complete shoe wardrobe waiting for you wherever Stetsons are sold.



We've also written a booklet, "Footnotes for Fall," which correlates the correct shoes with the newest textures of the complete daytime wardrobe. We'll be glad to send it to you. Write to the Stetson Shoe Company, Inc., South Weymouth, Massachusetts.

FOR SPORTS WEAR:
This wing-tipped brogue of stout Norwegian grain, with flexible sole, will appear at many a stadium this fall.



FOR AFTERNOON: A shoe classic, such as the simple opera pump, depends for success on sheer beauty of line and construction. That's why this Stetson is a favorite.



Stetson Shoes



FOR TOWN: A suede and calf oxford tie that boasts the new high-riding silhouette.

STETSON SHOES CAN BE PURCHASED AT THE FOLLOWING STORES:

ALBANY
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BOSTON
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BROOKLYN
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CANTON
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CINCINNATI
CLEVELAND
COLUMBUS
DAYTON
DENVER
DES MOINES
DETROIT
HARTFORD
KANSAS CITY
LA CROSSE
LANCASTER, PA.
LINCOLN
LOS ANGELES
MADISON
MASON CITY, IOWA
MIDDLETOWN, N. Y.
MILWAUKEE

E. A. Beaumont Company, Inc.
O'Neill & Co., Inc.
Parlor City Shoe Store
Jordan Marsh Co.
Stetson Shoe Shop
David Heller
Harry Sachs
H. Triebitz, Inc.
The Buffalo Stetson Shop, Inc.
Horton's, Inc.
The Stetson Shops
Dearborn at Adams, and
59 East Randolph Street
Stetson Shoe Shop, Inc.
The Cleveland Stetson Shop Co.
The Holbrook Bootery Co.
The Harry L. Buck Shoe Co.
Daniels & Fisher Stores Co.
Wiltsey's Shoe Shop, Inc.
W. G. Simmons Corp.
Berke's Boot Shop
Hutcheson-Stetson Shoe Shop
Baker & Steinbauer
Shaub's Shoe Shop
Miller & Palme, Inc.
The Stetson Shop
Huegel-Hyland Company
Laird Shoe Co.
B. F. Van Sickle
Stetson Shoe Shop, Inc.

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NEW YORK
NEW YORK
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PITTSBURGH
PORTLAND, ORE.
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READING
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Hutcheson Shoe Co.
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Frank Werner Co.
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The Stetson Shoe Shop
Walter's Shoe Store
J. Cantor

Elizabeth Arden's FIVE-POINT PLAN

BEAUTY • YOUTH • SLENDERNESS • GRACE • HEALTH



1.

Five lovely, feminine qualities...answers to all your dreams! What woman doesn't want to be charming and beautiful? Elizabeth Arden is eager to make you as perfect as you yourself want to be...with every possible comfort, ease, and enjoyment! And so the Five-Point Plan was created:

POINT 1. FACE TREATMENT... Slip into one of our deep chairs...lean back...close your eyes...forget the world! With deft, soothing movements, our treatment girl applies cleansing creams that swoop into your pores and literally scoop out impurities! *A meticulous cleansing is always the first step.* Next follows a delightful series of refreshing lotions...stimulating tonics...cool astringents...velvety creams. Wrinkles and lines fairly slink away in defeat! Then a triumphant make-up...and you are fresh as a new day.



2.

POINT 2. EXERCISE... It's fun to kick, and bend, and stretch, and wiggle your muscles on a pink satin mat, with one of our exercise girls helping you! She will show you, by corrective or rhythmic exercises, how best to move and vibrate and limber up those ligaments you've sadly neglected. They'll do surprising things if you give them half a chance. Correct your posture...improve your carriage...put a swing to your walk...and you'll be envied for your grace and poise!

POINT 3. ROLLING... Horrid word...*fat*. Of course you want to be rid of those surplus pounds and inches!...so we've devised a process pleasant and effective. Poundage is doomed before a sturdy, good-natured buffeting by our electric roller. You'll be amazed at how it falls away...and you'll emerge *lighter in body and spirit!*



3.

POINT 4. THE ARDENA BATH... It looks like whipped cream...and you lie down in it. It is perfectly divine and rids you of all poisons. It will melt away as much as *twenty pounds*...if you're good, and follow directions exactly! You are enveloped from head to toe (or whatever part of you needs slenderizing) in a warm fluffy mixture that is Miss Arden's own secret formula. Then while you steal a nap or relax lazily, it quietly whisks away the pounds!

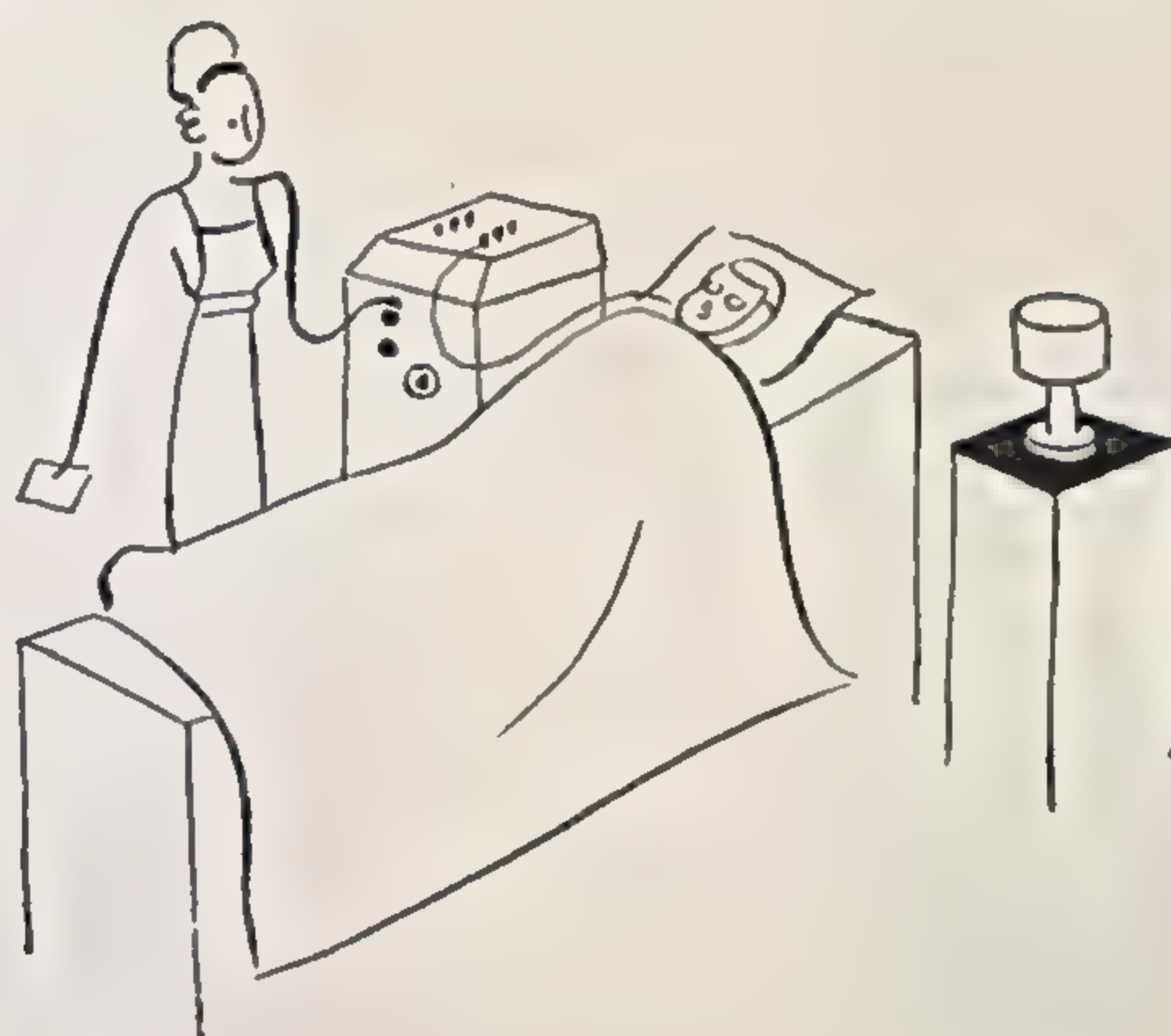
POINT 5. VIENNA YOUTH MASK... Ponce de Leon traversed half the globe, centuries ago, to find the Fountain of Youth. *You* need only go to Elizabeth Arden! Under the expert eyes of her diathermic nurse, the life mask which has been made of your face is adjusted...tissues are exercised...circulation is stirred...your skin tingles...and you arise rejuvenated! Creases and furrows have magically gone...your skin is satin...and you are young again!



4.

A New Step in a Famous Treatment: Elizabeth Arden's deep Muscle Manipulations are now more effective than ever due to a sensational new formula Miss Arden has just discovered and used only in connection with her Salon Treatments.

Just telephone Plaza 3-5847 for an appointment and we'll do fascinating things for you!



5.

ELIZABETH ARDEN

691 FIFTH AVENUE • NEW YORK
LONDON • PARIS • BERLIN • ROME

Paris set the Lastex Mode

but America

knows how to make it grow

Only the miracle yarn holds the secret of perfect fit and perfect comfort.

Crushed Lastex Velvet Evening Dress with Lastex Velvet and Metallic Wrap . . . Made by Miss America Dance Frocks . . .
ARNOLD CONSTABLE & CO.

Crepe and Lastex Satin Dress . . . Made by Joseph Halpert . . .
MADAME LICHTENSTEIN

Sweater Blouse of Shirred Lastex Velvet...Made by Foremost Sportswear...
BEST & CO.

Lastex Velvet Hat...Made by R. A. Dorman, Inc....LORD & TAYLOR

The Lastex Pump that never pinches . . . Made by Fine Art Shoes . . .
R. H. MACY & CO.

Lastex Satin Gloves . . . Made by Scream . . . B. ALTMAN & CO.

Riding Breeches of Lastex...Made by Louis Geiger...B. ALTMAN & CO.

Lastex • • 1790 Broadway, New York

Two bright ideas in ALASKA SEALSKIN

BY JACK ZIMMERMAN, Young American Master of Fur Design

The talented young American designer, Jack Zimmerman, makes Alaska Sealskin very much the current fur. Suddenly, under his persuasive hands, this classic pelt drapes softly, sleekly into lines for slim hips and modern figures . . . fashion truly wed to traditional wearability.



Photo by Arthur O'Neill

These two exclusive JACK ZIMMERMAN coats are available at the following stores . . .

- AKRON, O. M. O'Neil Co.
- ALLENTOWN, PA. Hess Bros.
- BALTIMORE, MD. Hochschild, Kohn & Co.
- BOSTON, MASS. R. H. Stearns Co.
- BUFFALO, N. Y. The Wm. Hengerer Co.
- CHICAGO, ILL. Carson Pirie & Scott Co.
- CINCINNATI, O. The H. & S. Pogue Co.
- CLEVELAND, O. The Halle Bros. Co.
- DALLAS, TEXAS. Neiman-Marcus Co.
- DETROIT, MICH. The J. L. Hudson Co.
- HARTFORD, CONN. G. Fox & Co., Inc.
- INDIANAPOLIS, IND. Wm. H. Block Co.
- LEWISTON, ME. T. J. Murphy Fur Co.

- LOS ANGELES, CAL. The May Co.
- LOUISVILLE, KY. The Stewart Dry Goods Co.
- MILWAUKEE, WIS. Christensen's Furs
- MINNEAPOLIS, MINN. Roy H. Bjorkman, Inc.
- NEW YORK, N. Y. Lord & Taylor
- PHILADELPHIA, PA. Strawbridge & Clothier, Inc.
- PORTLAND, ORE. Olds Wortman & King
- ST. LOUIS, MO. Famous-Barr Co.
- SAN FRANCISCO, CAL. H. Liebes & Co.
- SEATTLE, WASH. Frederick & Nelson
- SPRINGFIELD, ILL. The John Bressmer Co.
- SPRINGFIELD, MASS. D. H. Brigham Co.
- TOLEDO, O. Stein's
- TROY, N. Y. W. P. Herbert & Co.
- WASHINGTON, D. C. Saks Fur Co.

ALASKA SEALSKIN CHIC AND YOUNG

• (left) Artistry animates the simplicity of this debutante coat. Those two demure points under the chin unhook to spread wide into softly flared revers . . . very 1933. The sleeve nestles under the shoulder with tiny moderated pleats. And all details—even to the chromium links on the belt—are custom-crafted. Full-length and gently fitted . . . in deep Black or rich Brown.

A CASUAL, CONSERVATIVE MODEL

• (right) Originality unites with conservative nonchalance in this smart, fitted all-occasion model for the young matron. The rounded "flower" collar has a clever undersector that spreads flat along the shoulders with pointed chic. Impeccable craftsmanship and perfected details . . . in sleek Black or rich Brown.

THESE BOOKS

broke down the morale
of two earnest employees

● They said they had to "look over" the books before they wrote about them. At the end of two weeks we made them start writing. It was no use—vague mutterings about "lovely pictures, Vermeer, rock gardens, pine panelled walls and a little home of one's own" was as far as they got.

● You'll see why when you own the three books. Photographs and illustrations total over 1,300 in number. Each one pictures a room, or a garden, or an accessory or a growing thing that fairly pushes you into a decorating venture. And that result proves our belief that the best decoration manual for laymen is 9/10 pictures, 1/10 text.

● Not that you'll want to use an axe on your little mansion as it is. But the hours you spend with these books will do things to your home. If you can't rush out for new things, you'll juggle your present lamps, furniture, and herbage to better advantage.

● The charm of the homes and gardens shown in these books is of that rare quality that makes even a nomad sit down to browse and watch the furniture ads.

here's how

HOUSE & GARDEN,
GRAYBAR BUILDING, NEW YORK CITY

☐ For \$12.00 enclosed, send me all three House & Garden books.

☐ For \$5.20 enclosed, send me one copy of House & Garden's Book of Color Schemes.

☐ For \$5.20 enclosed, send me one copy of House & Garden's Second Book of Interiors.

☐ For \$5.20 enclosed, send me one copy of House & Garden's Second Book of Gardens.

Name _____

Address _____

City _____ V.M. 10-15-33



● HOUSE AND GARDEN'S SECOND BOOK OF INTERIORS—Seven hundred illustrations; an outline of period furniture; practical suggestions on the good use of accessories. Photographs from homes in all parts of the country.

● HOUSE AND GARDEN'S BOOK OF COLOR SCHEMES—or shall we say another book of interiors? Three hundred illustrations; a vast amount of concrete advice on color; and the characteristic colors of each decorative period.

● HOUSE AND GARDEN'S SECOND BOOK OF GARDENS—Some six hundred illustrations of beautiful gardens from all over the country and practical suggestions on how they were accomplished. The complete year 'round calendar for gardeners.



■ *Enter the romantic era . . . the woman of elegance . . . of great feminine charm. Forstmann Woolens have been created especially for this new glamorous mode . . . for the diversified sleeve . . . the fitted waist . . . the longer skirt that clings in graceful lines. Soft and pliable enough for the most intricate treatment . . . warm and sturdy enough for frigid climates . . . Forstmann Woolens*

present the perfect combination of weave and color to interpret rich costumes, hats and accessories. In costumes, always look for the Forstmann Ensemble Tag. Sales Office, 200 Madison Ave., N.Y.

■ *Above Left: Coat of Forstmann's soft, deep-faced suède, in a rich silver-tipped Oxford tone, with Persian lamb. ■ Above Right: New and important! Forstmann's Wild Cherry shade in a youthful coat with blue fox collar.*

Forstmann Woolens





LINE TO A FIGURE!*



*You'll be a smart smoothie . . . in a Carter Softie
Your figure'll be like putty in the clasp of a wisp like these.
Light as a feather . . . Firm as a tether
You'll just go nutty 'bout the way that your lines will please.
Softies—they'll hold you right in place;
Softies—without a bone or lace;
Well, girls, we think it's time you knew, Softies do to figures
what you want them to.
Crafty, new Softies . . . Even their prices please.
Put on a Softie . . . strut a figure that you'll swear is new!*

*** PARAPHRASE OF AN OLD BALLAD!**



From left to right:

TEENS-THREE—The pride and joy of the very young, and very wise. Soft as your skin, light as air, but with a high-handed manner toward bulges. Washable, of course. Even sizes 24 to 30, \$2.50.

PACESETTER—Introducing two-way boning in girdles! Three firm little bones go cross-wise of your tummy, and two more little rascals go up and down to keep you as flat as a pancake. Sleek thighs and smooth waistlines are a matter of course with Pacesetter. Sizes 25 to 31. \$10.



SNUGFLEX—a capable little all-in-one. Not a bone in the whole affair. It is the new two-way stretch, butterfly stitch that tends to the controls. It's washable and cut to the waist in back. Even sizes 30 to 36, \$4.

SNUGS—Half its size, but fully the match

of Snugflex, as far as it goes. Made of the same new butterfly figure-molding stitch, and washable. Even sizes 24 to 30, \$2.50. Worn with Topper, the "bra" that has no fastening. Even sizes 32 to 38, \$1.50.

SILHOUMODE—The Spiral new ribbed stitch "Silver Skin" fabric makes Silhoumode the slimming, thigh-controlling girdle. No bones, no seams, two-way stretch and washable. Even sizes 24 to 30, both 12" and 14" lengths. \$6.50. Worn with the new diaphragm-controlling Topper Bandeau that overlaps your girdle. Sizes 32 to 38. \$2.00.

TEENS-FOUR—Combining pantie and girdle in one blithe gesture! Like Teens One, Two and Three, it is designed for slim active youngsters. No bones, seams or garters to interfere with freedom. Washable of course. Even sizes 24 to 30. \$2.50. Worn with a Topper.

Carter's
SOFTIES

THE WILLIAM CARTER COMPANY
Needham Heights, Boston, Massachusetts

Let's go

WOOL GATHERING

THE BLANKET, we've found, begins with the wool. And if that isn't right, all the gorgeous colors and all the satin bindings in the world won't make up the difference.

Here at North Star we're almost fanatics on the subject. To begin with, we buy the finest wool we can get . . . and with cause: The finer the wool, the warmer it is, the lighter it is, and the better it takes the dyes (one reason North Star colors are so lovely). Then . . . we use only fleece wool (different from and superior to "virgin" wool, so-called). We take the entire fleece, do the sorting ourselves, and discard all but the finest portions . . . so that you can sleep under one North Star Blanket instead of needing three or four.



It costs us more to make a blanket like that, of course. It takes many more than the ordinary number of fibers . . . and weaving costs are arrived at by counting the threads to the inch. But we know that *you* buy blankets first for warmth and then for lightness; and only in this way can we produce the maximum of both. (North Star *prices*, you may be pleased to learn, don't show the difference at all.)

Other North Star qualities you may take for granted. They have always been the most beautiful blankets made . . . soft as a baby's skin, and colored like exquisite tropical flowers. Yet they will wear an unbelievable length of time. (We know of many instances of North Star Blankets that have been in use for twenty-five years and longer.) Wouldn't you like new blankets for *your* bed this winter? . . . North Star Blankets are sold by leading department stores. North Star Woolen Mills, Minneapolis, Minnesota.

SLEEP UNDER THE NORTH STAR

NORTH STAR

Blankets





LEG...



is too Long...too Slender...too Short...too Stout



for **GOTHAM ADJUSTABLES***

*Stockings that fit every leg
as though custom made for every leg*

Every Stocking Gothamized-Patented
* Reg. U. S. Pat. Off.
Pat. Nos. 1728924-1824636



"Stockings that fit best wear longest"

GOTHAM SILK HOSIERY COMPANY, INC., 389 FIFTH AVENUE, NEW YORK, N. Y.



Vogue takes a bouquet—and a bow

WHEN VOGUE OUTDOES VOGUE . . . THAT'S NEWS!

The September 1st and 15th issues of Vogue created a furore, which was promptly echoed in a sheaf of congratulatory letters to the Editor, Edna Woolman Chase, and a rapid sell-out of Vogue on the newsstands. Again Vogue had lived up to its well-established reputation of presenting Fashions with greater swiftness, surer judgment, and more distinction than any other periodical in the world.

BUT THE STORY ISN'T OVER . . .

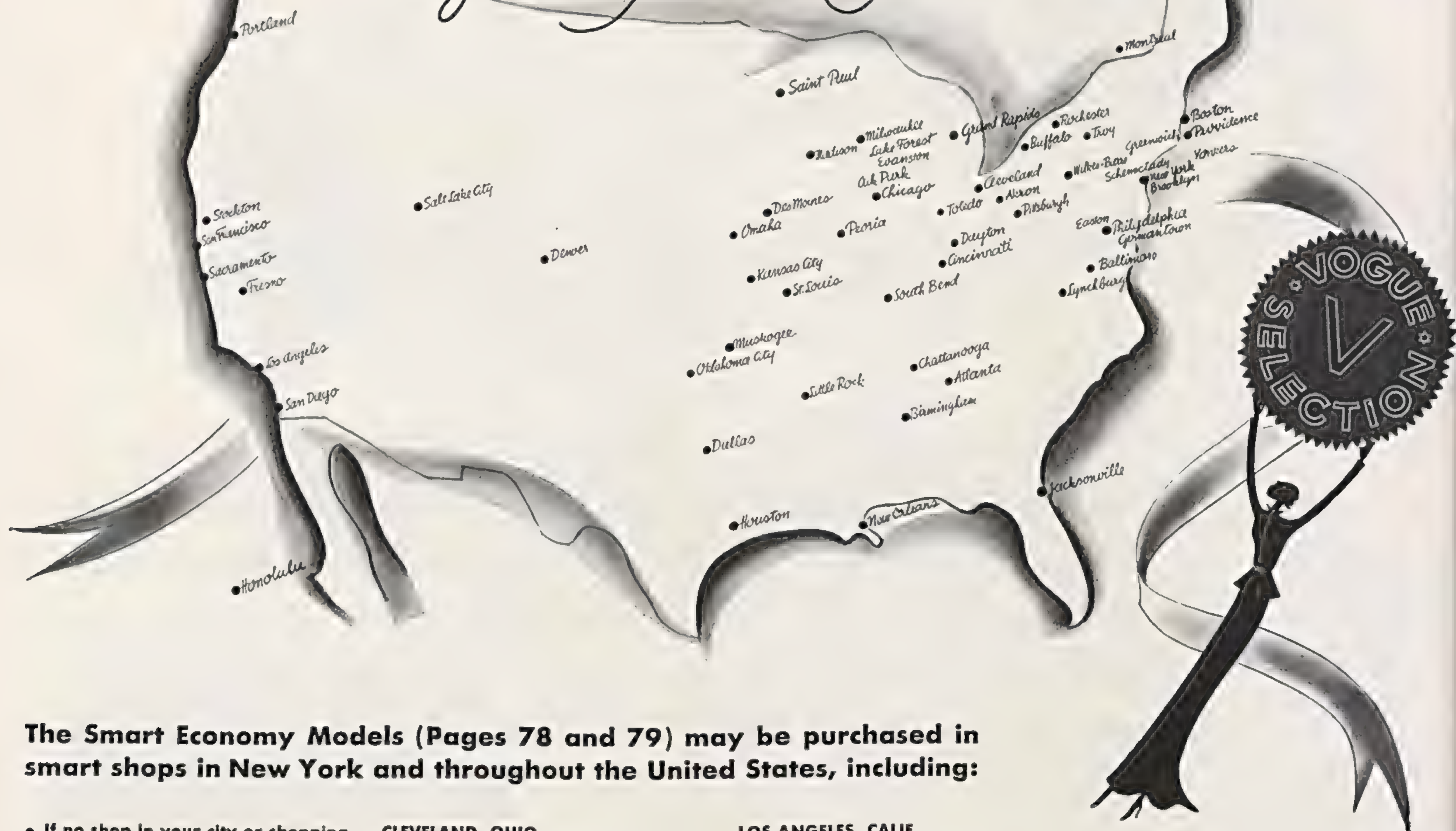
Yes, the Paris Fashion story has been told, and well told, by Vogue. But what of our thousands of readers who depend upon us to make this glamorous legend applicable to their lives and their purses? For them, the November 1st issue has a financial value that makes the purchase price—35 cents—seem absurd!

THE NOVEMBER 1st ISSUE IS LIMITED INCOMES NUMBER

It will save you the costly errors that are the real extravagance in buying your wardrobe. Vogue's Editors have reviewed all the clothes of this season—French, American, hybrid—the best and the worst of

them. And they have sifted this vast mass of material through a fine sieve labelled Taste—the result ready for you on November first. Reserve a copy from your newsdealer now—and let Vogue help you to be both practical and chic this year.

THE MAP OF *Vogue's Smart Economies*



The Smart Economy Models (Pages 78 and 79) may be purchased in smart shops in New York and throughout the United States, including:

• If no shop in your city or shopping center is listed here, write to Vogue, 420 Lexington Ave., New York City, and we will be glad to give you the address where the Smart Economies are available. Be sure to state what model or models you are interested in. Enclose stamped, addressed envelope.

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Shop of Gerald Pheatt

14 Spitzer Arcade

TROY, N. Y.

G. V. S. Quackenbush Co.

WILKES-BARRE, PA.

The Isaac Long Store

YONKERS, N. Y.

The Fashion Shop



Photograph by Anton Bruehl

LIZARD · SHARKSKIN · KID · SUEDE

amazingly reproduced in the new *Shuglovs*
BY GOODRICH

SHUGLOVS MADE OF LIZARD? Sharkskin? Kid? or Suede? No . . . the most supple of rubber, really. But they *look* exactly like these smart shoe leathers, don't they? The reproductions* are so perfect that you must take a pair of Shuglovs in your hands and *feel* their extraordinary lightness and flexibility . . . to be *sure!* • There are ankle-high models in Sharkskin, Kid or Lizard for stormy weather. There are delightful *low* styles for showery days . . . a Lizard and Shark-

*Made by the patented Textran process

skin oxford or a graceful suede pump. (These look just like fine shoes on your feet!) • Don't submit to obvious, regulation "galoshes" or shiny old-fashioned "rubbers" this year. Choose Goodrich Shuglovs in the amazing new *leather-effects*, instead! You'll want at least one high and one low style in your wardrobe. Ask to see them at your favorite shoe shop or department store. In spite of their exclusive styles, they are moderately priced. B.F. Goodrich Footwear Corp., Watertown, Mass.

LIGHT AS AN EVENING SLIPPER · FIT LIKE A KID GLOVE

FASHION DECREES

that only those fall handbags



... WITH THE CONVENIENCE AND SECURITY OF THIS SLIDE FASTENER ARE COMPLETELY

Its correct name is

TALON

REG. U. S. PAT. OFF.

THE NAME
IS ON THE
SLIDER

SATISFACTORY

If it's alligator . . . it's smart! Created by one of America's outstanding designers . . . the bags here indicate the trend toward this luxurious, supple and durable leather.

Designs are trimmer, too. Lines are cleaner . . . classically simple. And it's in the smartest bags that you'll find the familiar convenience and security of the Talon slide fastener.

So carefully have designers planned to give your bags this final touch of perfection, the Talon pull-tab is recommended as a sure guide to the finest and newest fall designs.

You can obtain handbags with the Talon fastener for every costume at the price you want to pay.

Just be certain that the bag you select has the genuine Talon. Other pull-tabs have imitated its appearance . . . but the genuine Talon always has the name Talon stamped on the fastener.

HOOKLESS FASTENER CO., MEADVILLE, PA.
NEW YORK • BOSTON • PHILA. • CHICAGO
LOS ANGELES • SAN FRANCISCO • SEATTLE

The exclusive handbags pictured here point the way to what is fashion for the fall. Designed by

Koret



Classically simple. This new bag depends upon the new, supple alligator and the angle lines for its distinction. It is closed across the top with a tiny gold Talon fastener.



Here we have practical beauty. Round bottom makes for interior spaciousness—the soft, supple alligator gives it smartness—and three narrow gauge Talon fasteners afford convenience.



Interesting treatment of the new alligator in a round pouch bag. Smart to carry. Amazingly convenient because of the two Talon fasteners.



Double handle swagger bag of alligator with felt trimming. Note new boat shaped bottom. It is completely sealed across the top with a Talon fastener.

The **ONLY** shoes built
on "Free Walking" Lasts

to *fit the foot in motion*



How often you've yearned for shoes like these . . . Shoes that fit the arch and heel perfectly—not only while your feet are inactive but *in motion!* . . . Shoes that need no breaking in. That enable you to march triumphantly through the busiest days without the slightest suggestion of fatigue.

Such are the exquisite new Foot Savers . . . ingeniously fashioned on "Free Walking" lasts for feet that must go places and do things. This remarkable innovation brings you a degree of comfort and fit never before enjoyed in shoes—even in Foot Savers.

Here, also, are slender, lightweight shoes which give constant, yet flexible, support to the arch. This is due to their patented inbuilt construction, an exclusive Foot Saver feature. Utter ease is afforded from the moment you slip them on.

Colors, leathers, styles to complement the newest of your Fall costumes. Shoes you'll adore . . . Quality you'll instinctively recognize . . . At prices you'll be relieved to pay. Foot Savers will be found at the better Department and Shoe Stores. Send for illustrated booklet of New Fall Styles.

Foot Saver Shoes are made by
THE JULIAN & KOKENGE COMPANY
276 South Front Street, Columbus, Ohio
Makers of Women's Fine Shoes for more than 40 Years



Costume by Rest & Co.



Modelle



Eljan



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Lanett

Foot Saver Shoes
foot insurance for the future

MEN'S FOOT SAVER SHOES MANUFACTURED BY COMMONWEALTH SHOE AND LEATHER COMPANY, WHITMAN, MASS.

NEW SPORTSWEAR FOR ANY WEATHER

Paris-styled and waterproof



Passe-Partout—The charm of this very smart Mainbocher crepe-de-chine model is found in its simplicity, its easy manner and its effective incidentals. The attractive collar, the bellows pockets and an appealing little row of tucks in the back are particularly interesting. In Beaver-brown, Blue, Gray and that fascinating new fall color, Wild Blackberry.



Triangle—Now for character, consider this Vera Borea model. Big, triangular overlap; smart, new three-cornered metal buttons; swanky half-belt. Lightweight suede-finish Peach-skin in Polo, Beaver-brown, Sunrust, Eel Gray, Navy Blue and Black. Very attractive, buttoned or open.



We know exactly how any well-dressed woman feels about dull weather and dowdy clothes. That's why we went right to the Paris openings, brought back the smartest kind of coats and reproduced them in delightful new waterproof materials. *Very new, very chic, and very inexpensive.* They let you look your best when the weather's at its worst. A good shop will show them to you.

United States Rubber Company



1790 Broadway, New York

New York Showroom, 71 W. 35th St.

two new

SINGLETTES

**very fancy
very fetching
and very, very effective...**

One is very fancy with lace inserts; one is very fetching in its classic simplicity—

Both, of course, are the most effective aids to a heavenly figure that anyone ever slipped on.

Both take all the responsibility for vest, bras, pantie, girdle—with one little silken sheath that washes as successfully as a French handkerchief.

Yet, like all Singlettes, they mould you as cleverly as a masseuse' fingers...shaping supple lines of beauty deftly but truly...and do it with never a hint of ripple or bulge or seam, even under your clingiest gown.

Singlettes come in all sorts of lovely materials, at all sorts of lovely low prices. The workmanship is always exquisite, like everything Van Raalte does—yet they wear and wear and wear. They all save an incredible amount of time and trouble with their all-in-oneness—

And they all endow you, instantly and thrillingly, with the true figure of Youth.

VAN RAALTE

“because you love nice things”



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PIN YOUR FAITH TO VOGUE



VOGUE SPECIAL PATTERN S-3662 PRICE: ONE DOLLAR

—YOUR CLOTH TO A VOGUE PATTERN

When prices of materials mount and clothes are costlier, Vogue Patterns step more firmly to the fore in any fashion picture.

It is so important that quality fabrics be cut on chic and perfect patterns. It is also important that precious hours should be profitably spent in turning out well-styled finely-fitting clothes.

Vogue Patterns cost a little more, but they are a lot more economical. They are your unfailing style insurance. Today that

insurance is more vital than ever. The wise woman pins her faith to Vogue—her cloth to a Vogue Pattern.

Above is shown a Vogue Special Pattern, S-3662, for an afternoon ensemble (only the dress is shown). The one-piece princesse frock has a contrasting bodice. The neck is interesting. The jacket is short and trimly fitted. Sizes 32 to 40. Price \$1. See this pattern and all the other new Vogue Designs at any of the shops listed here.

VOGUE'S TRAVEL DIRECTORY

Los Angeles

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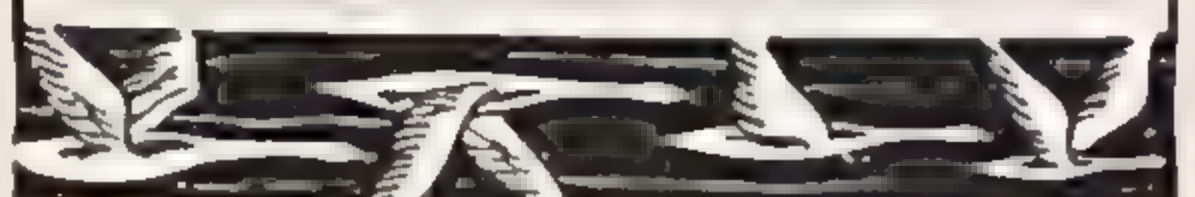
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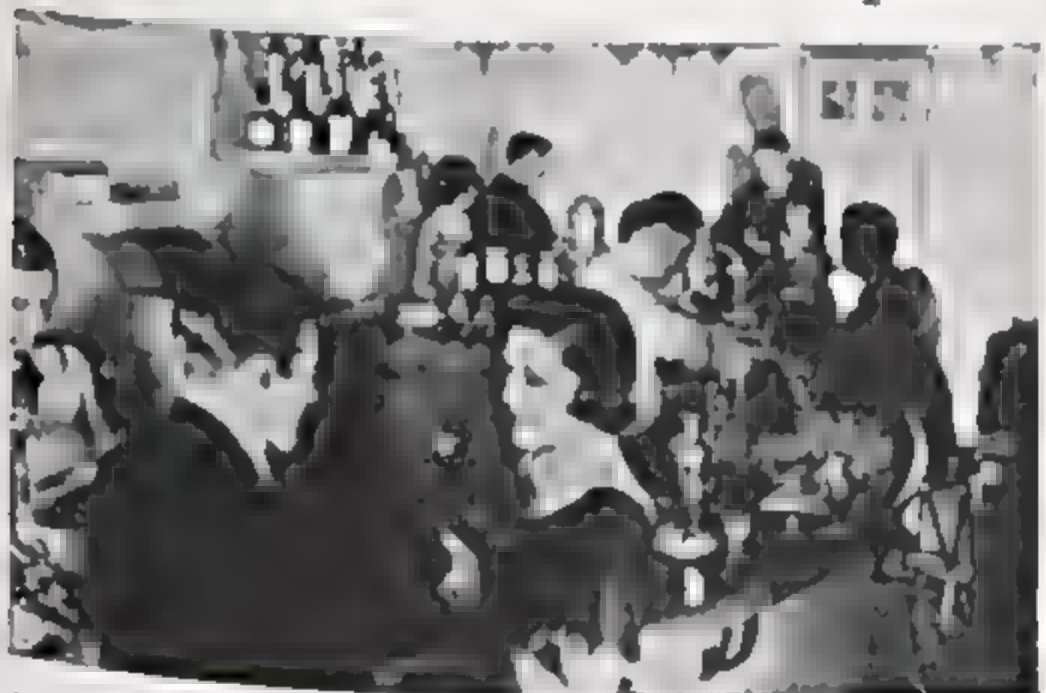
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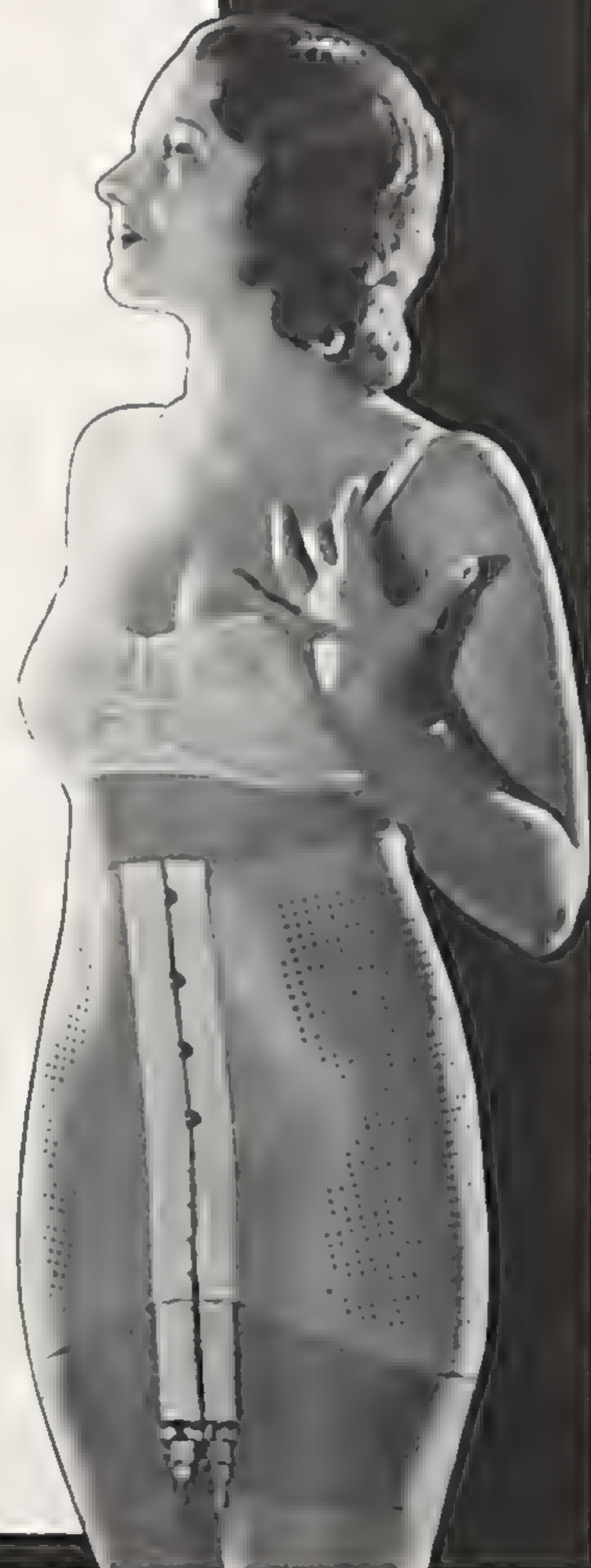
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And so to school

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From nursery school to college, anxious mothers have brought us their school problems. And we love it. But sometimes it gets to be a diplomatic mission—this school advising—as in the two instances below.

Two generations

Mrs. J. of the sunny south arrived at our bureau, with her young daughter, aged 18. Mrs. J. wanted to select a young ladies' school of the more conservative type. Barbara wanted a school full of freedom. Mother talked in terms of gentility, daughter in terms of careers. Obviously they had disagreed, more than once, over the matter. At the mention of one school, Mother beamed, daughter bristled; at the mention of another, attitudes reversed. Tribute to our tact, at the end of a grim hour, the two left, smiling, to look at a school of each type. And whichever school is chosen, neither Mrs. J. nor Barbara is quite so "set" on just one idea.

The only chick

Mrs. L. wrote us, first, about her son. He was "just beginning to be a problem". Could she talk it over? The problem was a young adolescent who was in a grade three years higher than average for his age. But Mrs. L. seemed unaware of this. The boy had "grown careless, inclined to let everything slide. Of course it is his age but . . . I want a school to make him buckle down again". We mentioned (as gracefully as was in us) that the boy sounded as though he needed to let things slide. What was his weight? Height? Did he seem physically well-developed? Perhaps he needed a school with emphasis on country life, rest, hobbies . . . a year of that life, and he might well bring greater energy and enthusiasm to matters purely intellectual. Several conferences, several visits. Mrs. L.'s little boy is now at a school that sends home young huskies at the end of the year.

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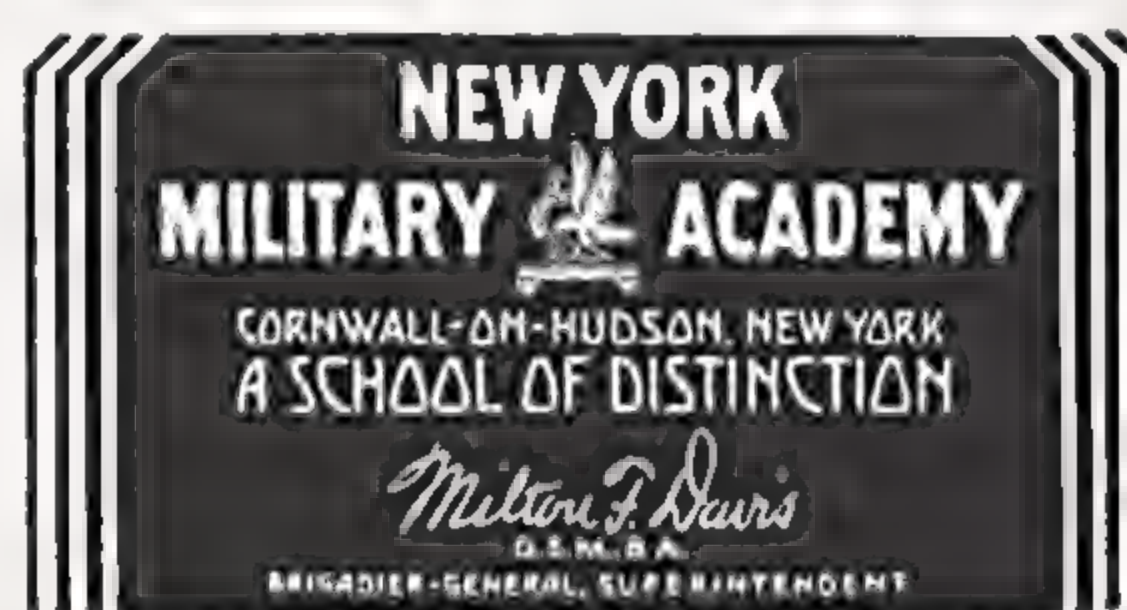
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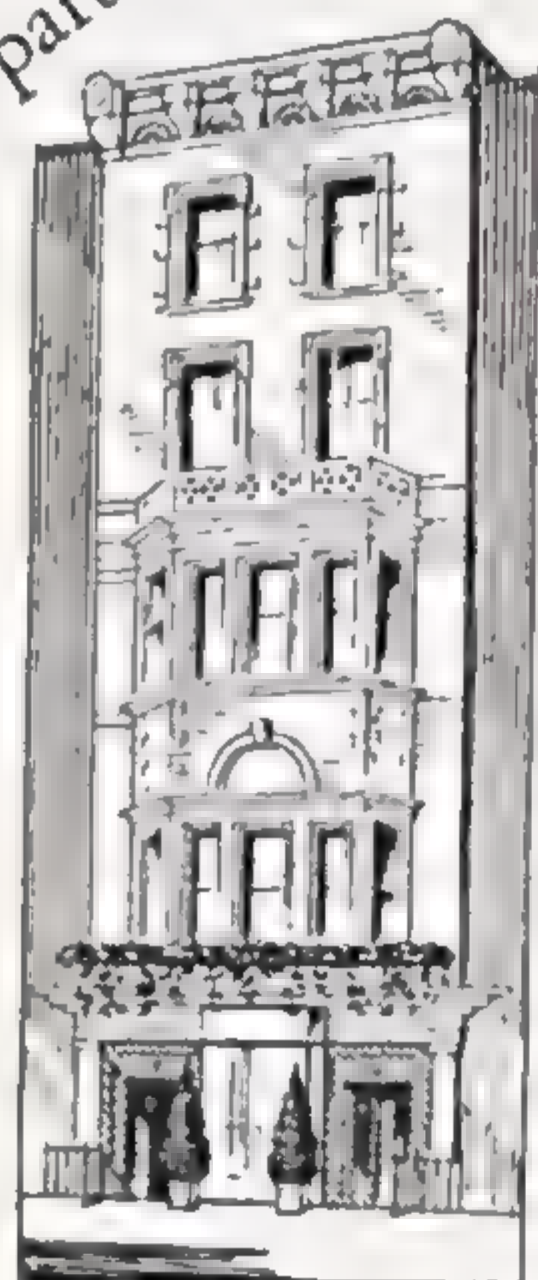
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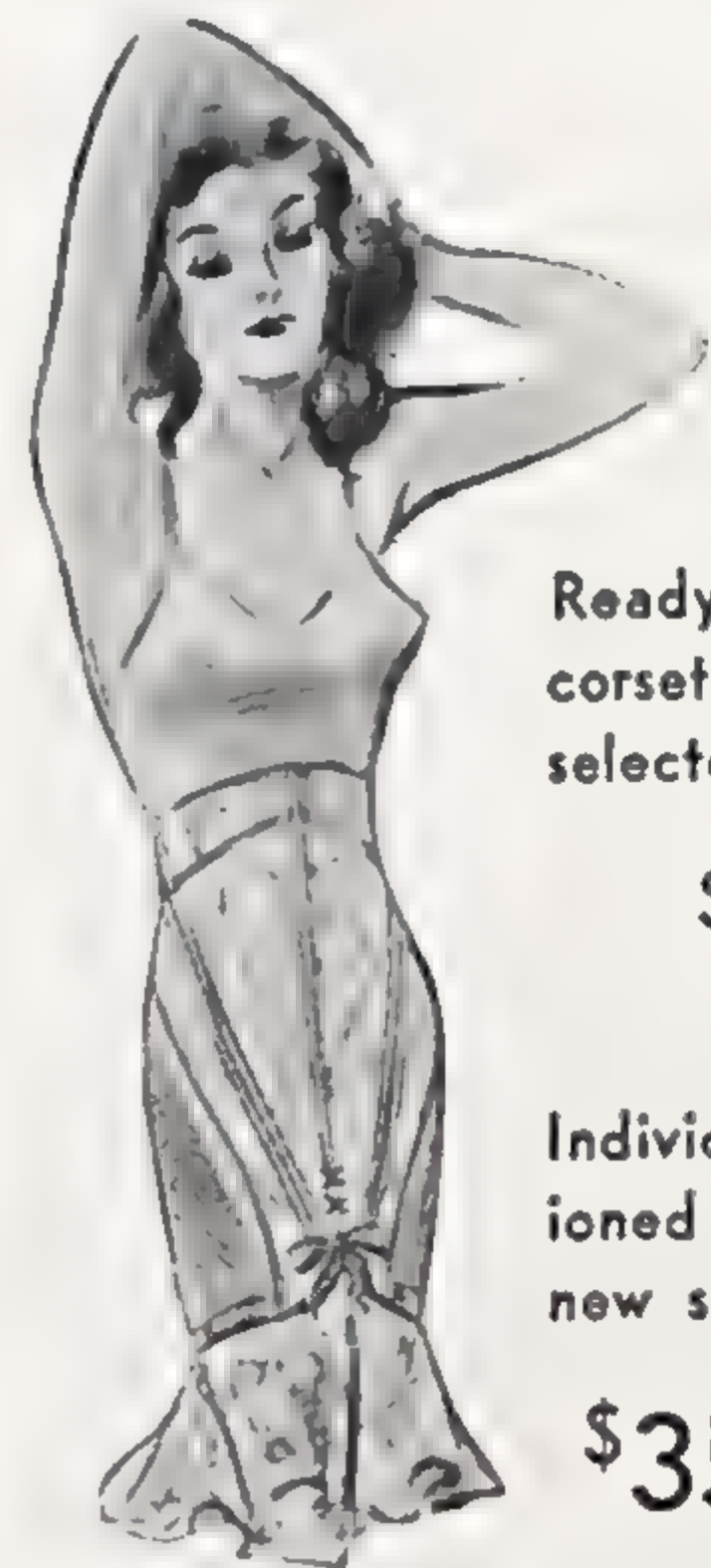


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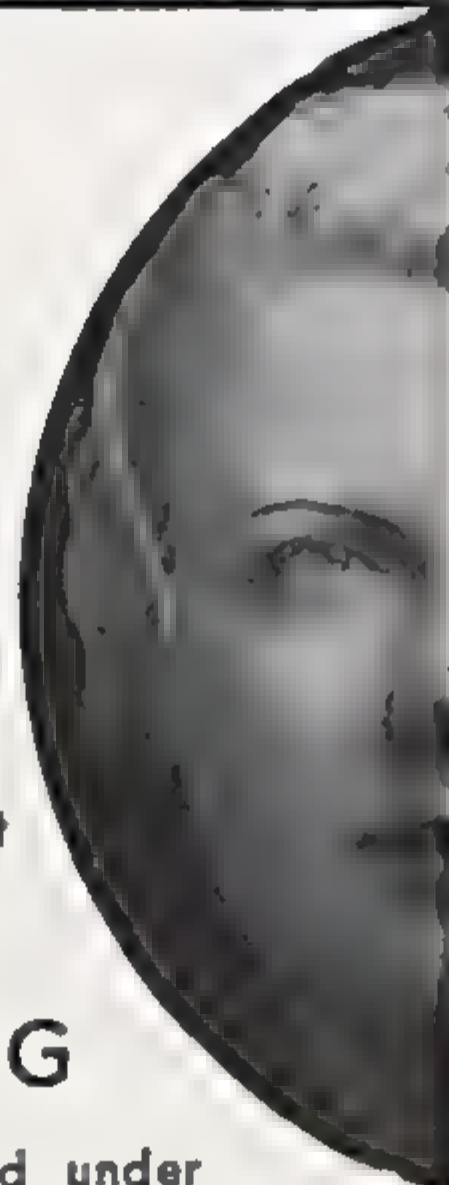
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SHOPS TO KNOW

No matter how familiar you may be with the New York shops, you can't possibly know all the good ones. Here are some of the smartest specialty shops to be found. Whether it's a beauty treatment, a particular type of sports dress, a shoe, or a hat—the chances are you'll find it among the shops advertised on this page. You may write to any of them with entire confidence in their integrity, for they measure up to the same plane of smartness upon which Vogue itself operates.

Vogue Covers

Oyster bar



I once knew an annoying gentleman from the West Coast who would have it that there was almost nothing in Gotham that was not much better done in "L. A." He conceded, however, that he came all the way East every winter just to enjoy a fine steaming-hot oyster stew in the Grand Central Station. Even an incurable Californian had to admit this point of superiority!

This superb institution on the Lower Level is still going strong, if not stronger. And one of the gustatory satisfactions available at any hour from late morning till early morn is to order oysters or clams to one's taste and see them pried open then and there. The piping, creamy stews need no comment, they are deservedly the favourite dish of all comers. But even the Oyster Bar launches an innovation now and then. The latest is Uncle Clem's Clam Hash—well browned and tasty. It's just a combination of diced potatoes, green peppers, onions, and chopped clams—but it's all in the way it is sautéed in the pan. Then, there is Lobster Stew, very special; or Bouillabaisse on Fridays (made with genuine fish stock); and don't forget clam broth as a pick-me-up.

Your real New Yorker, or the seasoned traveller, knows and appreciates this big Terminal restaurant—but even he might be surprised at the vastness of the kitchens, the bakeries, and the storerooms down below. Here, a staff of forty French kitchen and pastry chefs are kept busy, under the direction of a genial master chef and the meticulous supervision of Monsieur Duclot, the manager. Only the best butter is allowed to shorten the crust of the famous home-baked pies. The brewing of coffee is carefully watched. Every morning, some fifteen hundred pounds of lobsters arrive from Maine—all very much alive. The oysters come daily from a far point on Long Island, where the waters are purest. Fresh fish are kept on ice, and nothing—but literally nothing—is ever held in cold storage. Celery, in season, is sent from Kalamazoo. From three to four sacks of potatoes each day are used for the chips that are given casually away at the beer bar. In fact, I saw an industrious figure in white uniform and towering cap who was evidently the chip specialist, for he was concentrating solely on his efficient slicing machine.

If you don't know about steamed oysters, lose no time in going to the new Shuttle Gateway Inn on the main floor of the station. You'll be intrigued.

And now, the Savarin in the Graybar Building has added an Oyster Bar, too, for the "R" months.

Salade parfait



It is heartening for gourmets to learn that America is really acquiring the art of making good salads. It has been pretty sad for those who know France, and therefore those marvellous and marvellously simple salads, to return home and be confronted with nuts, bananas, whipped cream, mayonnaise, maraschino, and Heaven knows what, all thrown together (no, not thrown, but carefully laid out in neat designs) and then called a salad. But America is becoming of age—in salads, as well as other things.

To-day, one sees wooden salad bowls in nearly every restaurant that is a restaurant. Naturally, we have always found them in such places as the Colony, "21," or Voisin. But it is encouraging to see them *partout*. Most of these bowls come from France, but some Italian places are importing them from Italy, believing that there is an effective marriage between the native olive-oil and cypress woods.

When I started in search of a wooden bowl around town for my own use, I was disappointed to find that most of them were much too small, not deep enough, nor broad enough. I like to see some one turn and toss the lettuce, watercress, chicory, and what-not—to throw it about with abandon until the poor dears are *très, très, fatigués*. For such treatment, a bowl of the biggest proportions is needed. Having heard me noise my complaints, a friend on the Board of the Greenwich House Work Shop, 16 Jones Street (it is here that free tuition is given for learning the various arts), had the wood-carving department develop a salad bowl for my special benefit. And it is a bowl! It is six and a half inches deep, with a diameter of twenty inches. It is made of French fruitwood (pear, I believe) and is finished around the edge with a narrow band of carving in a Provincial design. If you should order one, you'll probably find that the first time you tell your butler to use it, he will rebel vigorously—as mine did. I admit that it does give you rather a jolt—as if he had picked up an old-fashioned bathtub by mistake. But the thing really is smart. And how you can mess up your ingredients! Such a bowl costs in the vicinity of \$3.50. A wooden knife and fork ornamented with a carved motif to match the bowl can be had for a couple of dollars more. Greenwich House will turn all of these out in a few days' time to your special order. And, by the way, this is not a bad Christmas thought for that gourmet friend, or for one of the hostesses who entertained you last summer. Incidentally, it's none too soon to think of Christmas gifts.

the town

Dining in the kitchen



If you have a surfeit of caviar and champagne (do I hear cries of, "Don't make me laugh"? — well,

then, if you are just plain broke and want (or are forced) to do a bit of slumming, there are any number of restaurants in New York where you can dine in, or at least adjoining, the kitchen. Let me warn you that the places I shall suggest are what are commonly known as dumps. If your seat at the long bare table happens to be next to a Latin who looks as if he might be a "character," or if you find yourself across from a husky gal in stiff collar and bowler, don't get up-stage. At the following places, you rub shoulders with society and Bohemia—so, don't blame us. But they are amusing—especially if you have begun your evening in a fitting key and are definitely out for colour or perhaps adventure. One such is known simply as Rosie and Joe's, and is at 737 Third Avenue, between Forty-Fifth and Forty-Sixth Streets. On entering, the place appears like a million other delicatessens you have seen. But look knowing, and walk straight through the back door. Then you will find yourself in the tiny "salon" which is practically part of the kitchen. Partake of the plat du jour—there are usually several choices. The spaghetti is cooked fresh, and the salads are excellent.

Exotic tea

If you go to an afternoon party and see people going into ecstasy over the hot tea they are drinking from tall glasses, it is probably not tea à la russe, but tea of the Arabic variety. The popularity for this drink can be attributed to Charles Baskerville, the artist. Having just returned from a year's sojourn in Morocco, where he had a studio, Mr. Baskerville while there learned to drink (and to make, which is important) Arabic tea. For this, you put mint leaves and sugar in the pot with the tea and let it all steep together. This smart young artist tried it out at the first party he gave on his return to his New York studio in the Ehrich Galleries Building. His guests took to this minted tea like a shot, and now you are seeing it about more and more.

Return by popular demand

Those who live in New York, and those who come to New York, are alike glad that Theodore Titzé has returned, if only for the winter months. He is now the genial director of the restaurant at the Park Lane, which

has in consequence taken on renewed popularity as a chic rendezvous for lunching and dining. Mr. Titzé will, of course, be going back to Castle Harbour about the first of February for a bigger and better season in Bermuda, whither we must confess we are longing to go. For there is no more ideal place to relax and recover from the rounds of winter activities than Castle Harbour.

Meanwhile New York is promised a most interesting series of lectures—and perhaps some intimate musicals—for the autumn and winter season at the Park Lane. Something quite special is to be made out of the little Florentine room. And the ballroom has already been completely redecorated and refurbished.

It was really an occasion, on the fourth of October, when famous and interesting people gathered together for the Park Lane party—dinner and dancing and some enlivening entertaining in the true Continental manner. There were favours and balloons, and there was decidedly a return to the genuine spirit of the Good Old Days. Alexander Haas and his Budapest Gipsy Ensemble played divinely—as they are now doing each day at luncheon and at dinner.

What a relief to busy hostesses to know that the Park Lane has a catering service which entirely relieves one of the burdens even of thinking what to serve. Whether the plan is to have a little impromptu dinner, or an elaborate reception—the procedure itself is a simple one. Namely, just to telephone to Theodore Titzé—tell him the place, the time, and the number of guests; your fancies and preferences, if any; or merely leave it all to him. The latter may be done with confidence, for Mr. Titzé, with his wealth of experience in fine living in Europe and in America, never fails to suggest just the right individual touch.

Dates for a week



Monday: French dinner at Charles' French Restaurant, 452 Sixth Avenue. Cinema, Fifth Avenue Playhouse, 66 Fifth Avenue, to see a French film.

Tuesday: Mexican dinner at Lupe's, 184 West Tenth Street.

Wednesday: Hungarian dinner at the Cosmopolitan Tavern, 1700 Second Avenue. To the Konditorei on East Eighty-Sixth Street for Kaffee.

Thursday: Good and very inexpensive Italian dinner, at Mario's, 28 East Thirteenth Street.

Friday: Good fish dinner at Cavanagh's, 258 West Twenty-Third Street.

Saturday: German *Spezialitäten* bei Hans Jaeger, 1253 Lexington Avenue. Then to see a German film at the Seventy-Ninth Street Theatre.

Sunday: Stay home for a change.

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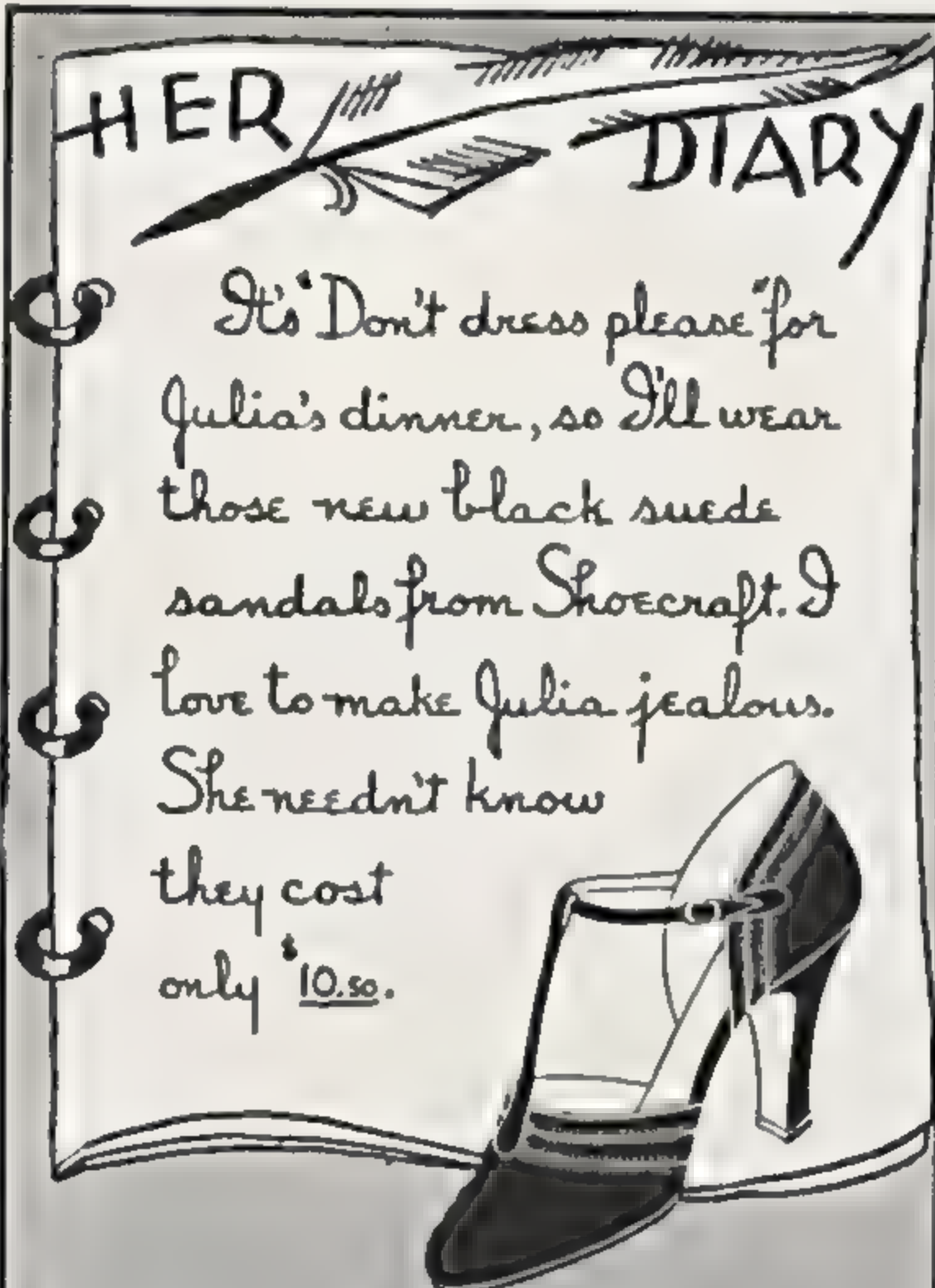
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THE NINON



CHANEL

551 Madison Ave.
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VOGUE COVERS THE TOWN

(CONTINUED FROM PAGE 33)

For dance hounds



Despite bridge, backgammon, roulette, and speak-easies — there are still people who love to dance. And I mean to dance, not just to squeeze their way about a few inches of floor space in the centre of an overcrowded night-club. A few years back, dance lovers could have their fling at debut balls where the best bands of the town played in several different rooms of the Ritz, Pierre's, or Sherry's. Such balls are few and far between nowadays—but here's a good idea on the dancing situation which originated with a young girl just out. It could well be copied by those of more advanced years, who are often just as nimble and enthusiastic about dancing as their juniors.

Having asked eight guests to dinner, she decided that, as they all liked dancing, they might as well go out and hoof it to their heart's content. She found that over on Broadway, within a stone's throw of one another, three of the best dance bands in the world were playing music fit for the gods every night. To wit: Paul Whiteman, Rudy Vallée, and Guy Lombardo. At the Paradise, Hollywood, and Palais d'Or, to be

exact. So, this bright gal bought a strip of tickets for her favourite leader and had one at each guest's place on the table.

Call these Broadway dance palaces bourgeois or butter-and-eggish, if you will. But they are refreshing every so often. Besides the perfect floors and perfect music, the shows that are put on are not to be ignored. Of the Folies-Bergère variety, they are, to my mind, far superior to the usual Parisian affair. Certainly, the girls are better looking—and at least they keep in step! These places also provide an ideal *divertissement* for your out-of-town guest.

And, while on the subject of dancing, when you think of all the *thé dansant* places that flooded the town not so long ago, it is rather amazing to find that so few have survived—for there are still numbers of people who feel a dance coming on as twilight begins. And, in keeping with the modern trend, people want to dance in places *intimes* and not hotel ballrooms. One little restaurant which has come across to meet this demand is Bruno's. He has opened up a Zodiac Room, amusingly decorated with Mars, Saturn, and all the rest. You will probably find Venus on the floor itself—and perhaps you'll see the stars without Bruno's aid.

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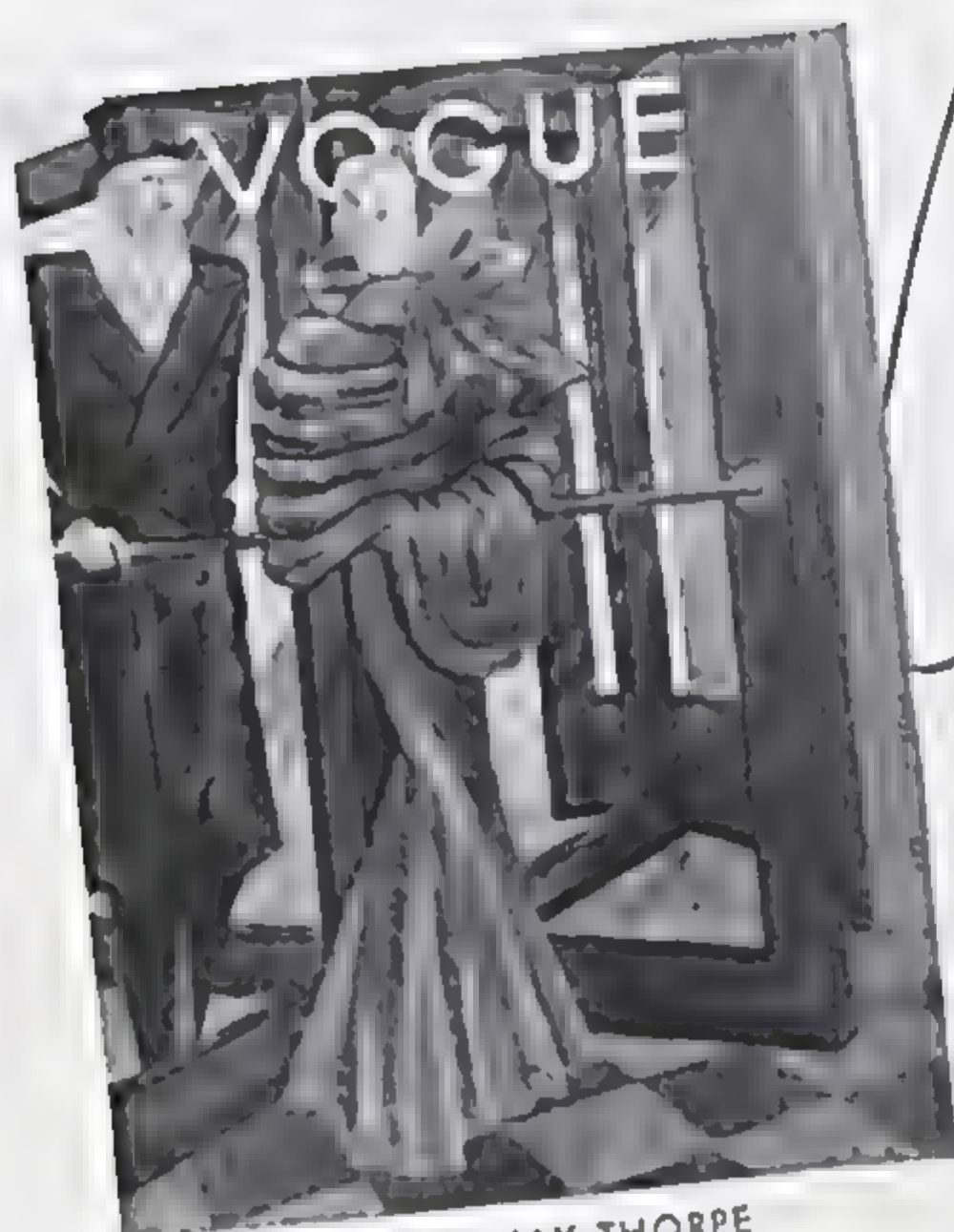
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Gorham
The GORHAM Company
Providence, Rhode Island--SINCE 1831

STERLING

AMERICA'S LEADING SILVERSMITHS. MAKERS OF EVERYTHING IN
STERLING SILVER, BRONZE & GOLD. SPECIAL COMMISSIONS SOLICITED.



ENSEMBLE FROM JAY-THORPE

Vogue's



eye view of the mode

MAGGY ROUFF'S "Degas," worn by the lady on the cover of this issue and sketched by Lepape, has practically everything that makes the new mode a luscious one. A long slender sheath of velvet; fullness flared low at the back of the skirt; a hip-length sable cape set on a velvet yoke, with the fur horizontally striped; a big cabbage collar of twisted velvet and fur; and a muff to match. You can find this covetable ensemble in New York at Jay-Thorpe.

HOOPLA! Gaze upon La Davenport, star bare-backtress of Barnum and Bailey's old Circus. Why? Because she wears sequins. Because, again, this scintillating glory of all circuses has been turned into channels of refinement. Sequins have come back—but with such taste and discretion that all the aroma of tan-bark and tigers has vanished entirely. These glittering trimmings were seen on model after model at the recent Paris Openings. For proof of this metamorphosis, just look at les élégantes at a première.



THE three unhappy mammals at the right are Civet, Calf, and Skunk. Caught in the sweeping revival of the furs our grandmothers wore, they will be seen everywhere this winter—large as life, but infinitely daintier. Shaved muskrat is another resurrection—but much richer and browner in its new form and not at all like that coat you bought eight years ago because you couldn't afford a nicer one. It proves that old saw: It's not so much what you have, it's what you do with it.

AS for all these birds and feather-bearing monkeys, they're just another sign of the animal urge in dress. Ladies can now be called "fly" without any intended insult to their moral nature. To be "fly" now means merely to flutter about in plumage—and nothing could be more desirable in the night hours. Feathers on gloves, on the edges of capes, on skirts, on hats—even stuck rakishly in the hair, like the belles of old.

ANCHORED. Tied to the pier with gigantic, straining hawsers. The summer is over. The wandering done. Sad, at first sight. Nostalgic. But why look back? Eight months of mystery and adventure lie ahead. Anything might happen. Much will. New friends, theatres, music. New clothes (see Steichen's portfolio on pages 46 to 51), parties, escapades. And, more important even than the new deal—new dreams.



FREDERICK BRADLEY



CECIL BEATON

MRS. PRESTON DAVIE

Mrs. Davie, the former Miss May Ladenburg, is one of the increasing number of smart New York women who are taking an active interest in politics. She is Chairman of the Finance Committee of the Republican State Committee and is leading the campaign launched by New York State Republican women to keep Tammany out of the Assembly



NEW YORK winter—how different will it be from all other winters? How like? What is ahead? What is the New Deal? What have we to look forward to that will compensate for the loss of summer leisure?

Whatever a New York winter may be, it will have Pace. Things—good, bad, indifferent—succeed one another with such lightning speed that their mere passage is an excitement. Opening follows opening. Virtuosos stream in from Europe on every ship. Giant balls take place in regular sequence. Scores of débutantes are shown to thousands of prospective swains in smilax-smothered ballrooms. Society invents new games. New stars are idolized.

The New Deal? It might well be called Wine, Women, and Song. (In the order of importance, of course.) Because wine will certainly change the face of the city as much as it changes—with its topaz and garnet goblets—the face of a table. Think of the ease of an afternoon apéritif—of a claret-warmed supper. Think of the escape from barbarous alcoholic concoctions, from gin—for want of anything else—swallowed raw with the doubtful aid of fruit-juice.

There will be a national coming-out into the open. One can see the picture a cartoonist would make—armies of humans crawling out from underground lairs into the free air of liquor, freely arrived at! Just as beer has, in a perceptible way, calmed down the tempo of New Yorkers, so will wines expand their sense of living and—perhaps—brighten their conversation. It will add savour—beauty—elegance.

Worthy of the Wine will be the Women, in their new clothes. They will, certainly, look more brilliant than they have in a long time. There will be an outward opulence, perhaps not faithful to the fact. In spite of NRA and increased buying and more jobs, we won't all suddenly bask in the sun of a new era. But we may at least be permitted to act as if we were. And that's something. It's a relief, surely, from poverty talk and bargain dresses and bitter faces.

On our billboard on the next page, three fashionable New Yorkers are preparing for this new brilliance: Mrs. Morton Schwartz is trying on a black velvet gown in the fitting-room at Bendel's, Miss Angelica Welldon and Mrs. Geraldyn Redmond are looking at a lamé dress at Chez Ninon. They are choosing, incidentally, outstanding fashions. Black velvet—ostrich feathers—lamé—watch for them.

All this glamour, all the champagne and the jewels and feathers, are heralds of one of the biggest excitements New York is destined for—the Russian Ballet. The troupes born of Diaghilev's genius are bound for these shores. According to eye-witnesses in Paris and London, these ballets should be a literal sensation—far beyond everything the stage has seen—or heard—in a great many years. Besides the European dancers, there are sturdy rumours of the founding of an American troupe, which will probably offer as their first ballet, "Uncle Tom's Cabin." Whether these ballets live up to your expectations or not, they will undoubtedly have a profound effect on the American scene. Ballet demands glitter and audacity and wit. It demands an eye and an ear and a great sense for beauty. Ballet demands—and usually gets—the most brilliant audience that can be assembled from a great city. Who knows, then, what glories may be revived—what formality born and fostered?

As for Song, there'll be plenty of that. Nowhere can you hear better music, better played, than in New York. This winter, accompanied by the brilliant Philharmonic, we shall hear Horowitz, Friedberg, Schnabel, Menuhin, Heifetz, Iturbi, Poldi Mildner, the young Polish firebrand, and a dozen more transcendent music-makers. Leading them will be the one and only Toscanini—Bruno Walter—and Hans Lange. The huge—and hugely successful—concerts of the Musician's Emergency Aid will take place again at Madison Square Garden, with Maria Jeritza (on January 17), Harold Bauer, and Albert Spalding among the great drawing-cards. At the fifth of these concerts, Walter Damrosch will step down from his podium to a piano and turn soloist, with Gabrilowitsch in his former place, conducting. The tables turned, in other words.

Lighter music? Never fear. There are always enough angels left to pour their gold into musical comedy. By the time this appears, all men under showers will probably be bawling tunes from "As Thousands Cheer," in which Clifton Webb and the resurgent Marilyn Miller are tripping the light fantastic and from that next great treat, the much-heralded sequel to "Of Thee I Sing"—"Let 'em Eat Cake." If the two Gershwins and George Kaufman and Morrie Ryskind and William Gaxton and Victor Moore and Lois Moran can't make *this* one good—well, what hope have we left in life—or, specifically, in that mad street. Broadway?



A twelfth edition of George White's Scandals is scheduled for October 23, with sketches and lyrics by Mr. White and Irving Caesar. But a little bird tells us that the date—as well as the cast—is tentative. Anyway, you can have a fair idea of what it will be. Fifty Gorgeous Girls Fifty, and a liberal sprinkling of double entendres.

Dwight Wiman's production of Strauss's operetta, "Die Fledermaus," is due shortly and ought by all accounts to be a charming thing, musically and visually. (It seems that Jo Mielziner has done some very ingenious sets for it.) And then—perhaps crowning them all—will be the new Jerome Kern show, "Gowns by Roberta," the book of which is taken from Alice Duer Miller's novel. Lyda Roberti will be in it, Tamara, and possibly Claire Luce. Another assurance is the fact of Max Gordon as the producer. He has a way with the theatre. A good way.

As for the serious Drama—it doesn't seem as if the New Deal had quite come around the corner. There's very little definitely scheduled—and of that little, only a handful of plays that give promise of amusement. These are Clare Kummer's play, "Her Master's Voice," in which the brittle Roland Young and the brittle Laura Hope Crews will be co-starred and which will be directed by the very talented Worthington Miner; "Love Story," the long-delayed Behr-

man piece; the Ibsenesque "The Lake," in which Katharine Hepburn will return to the stage; Osgood Perkins in "The School for Husbands," a rhymed adaptation of Molière's play; and Helen Hayes in "Mary of Scotland," a Maxwell Anderson piece.

But one never can tell about the theatre; and that's precisely its fascination. Every first night means a possible revelation. And no matter how bad it turns out to be, the anticipation of the next one is never dampened. Just like a sea-trip: no moment of sickness on one trip prevents you from taking the next one.

As a matter of fact, first nights in New York have grown to be more fun and more glamorous than any other indoor sport the city offers. Time was when they belonged to the toughest specimens on Broadway, interspersed with a few Bohemians and, of course, the downcast critics. Now, every première is old-home week for the swellest of the swells. Blue-bloods jostle blue-bloods in the smoke-filled lobby; the latest shoulders brush the latest backs in the thick amber haze. The air resounds with recognitions, "Hello there's," chatter, allusions, laughter. Then, in obedience to the ritual,

COMING EVENTS

SCENE FROM "AS THOUSANDS CHEER"



LONSE



DOROTHY SANDS



PINCHOT

O'NEILL—"AH, WILDERNESS"



THE NEW GOWN



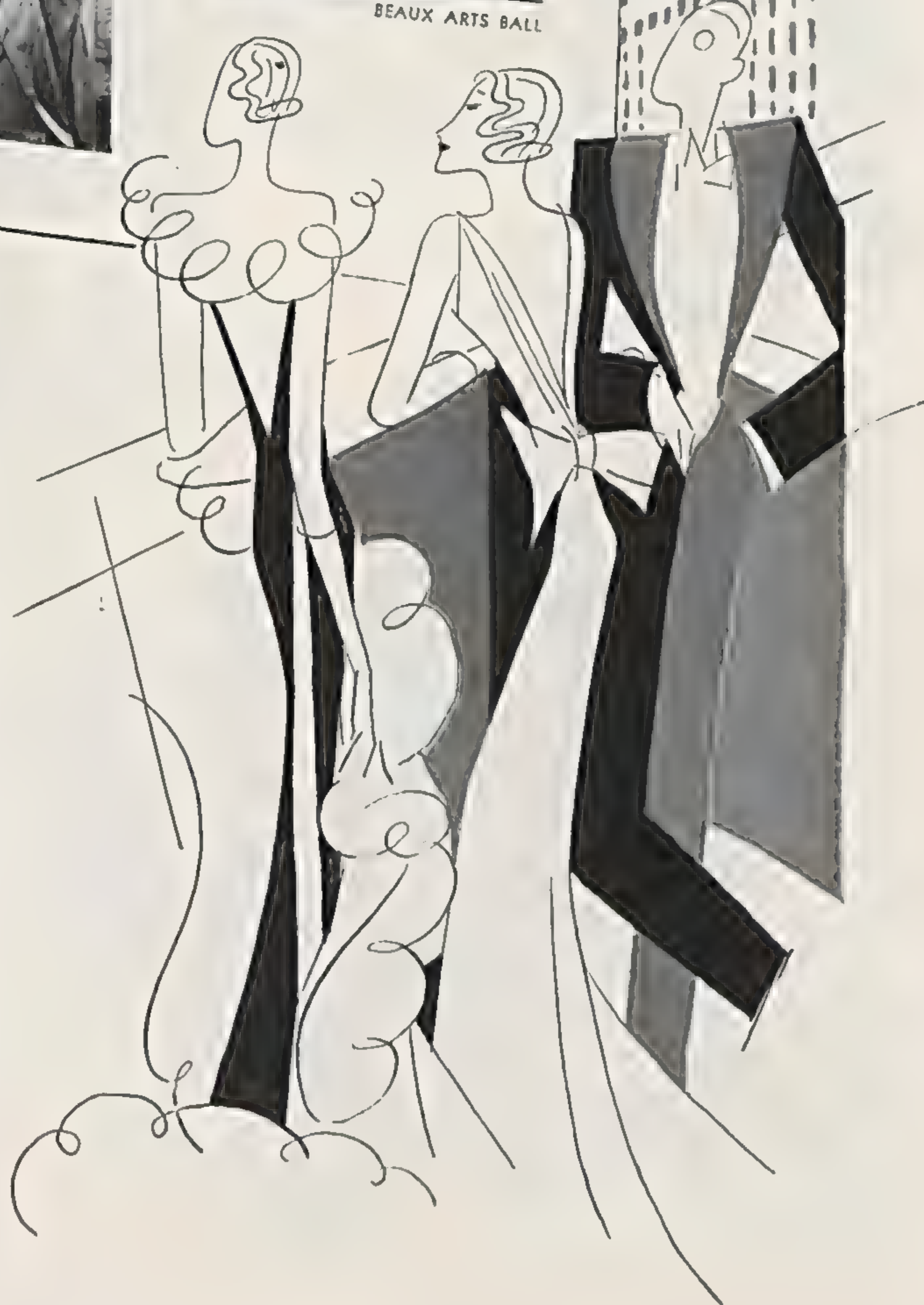
THE PROSPECTIVE BUY



"EMPEROR JONES"



BEAUX ARTS BALL



the smart crowd moves in a body—or in a few separate bodies—to their favourite speakeasies: Twenty-One—Tony's—the Surf Club—, where they tear apart with fiendish glee whatever the etiquette of the lobby restrained them from panning. It's an exhilarating game.

In the movie field, it is much harder to predict: the list of new productions is so endless. But one thing is sure: the release of Greta Garbo's new picture, "Queen Christina" (with John Gilbert!) will be an Event; seconded probably by Lillian Gish's first screen appearance in a long time in Arnold Bennett's "Great Adventure," which Arthur Hopkins has directed in the Astoria studios. Katharine Hepburn in "Little Women" is something to look forward to; Francis Lederer in "Man of Two Worlds"; and Noel Coward's "Vortex," screened by M.G.M. If it is not already released by the time this appears, the English film, "Henry VIII," is worth seeing for Charles Laughton's magnificent performance as the hearty monarch and for some very nice historic implications. So far, indeed, the men have it. First Laughton, then Robeson, whose extremely fine acting as "Emperor Jones" almost—but not quite— (Continued on page 106)

Ship's Log—New York to Havre... by Melisse



First Day out



Several Garbos



And Marienes



Local talent night



The couple who look "professional"



The girl who goes Rumba



Tourist class, 4 A.M.



These smart accessories



get-together night



Suck on ice and you'll feel better



Taking snap-shots



Tourist third visits first class



The same old face



Fifth night



Last day



Steichen records six episodes of fashion

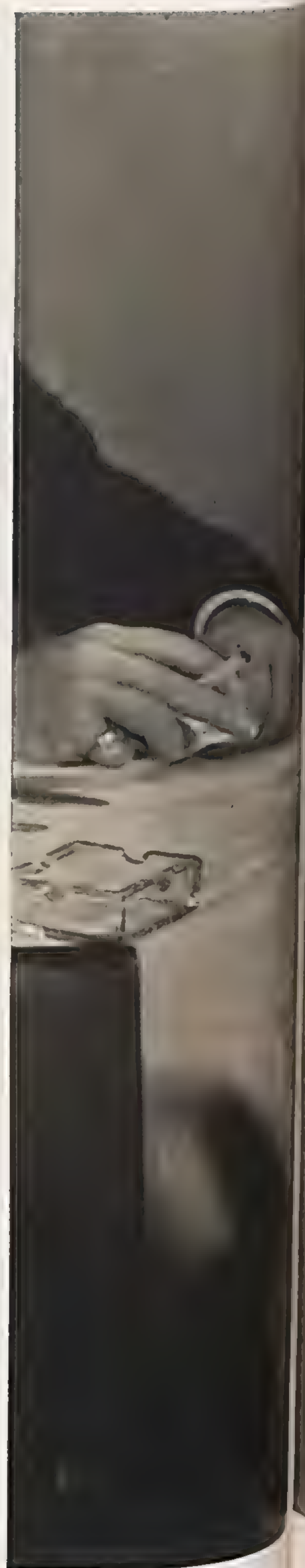
THIS portfolio of photographs shows you a lady (Mrs. William Wetmore, to be exact) in the dazzling rôle of a smart New Yorker who—without impediment or restrictions—has chosen the six most perfect costumes she could find for six of the occasions that are likely to form part of any day in town. Here, you see her before she leaves for lunch, wearing Augustabernard's gun-metal crêpe dress and sand-grey woollen coat trimmed with grey plucked muskrat, and a hat from Le Monnier. Opposite, she is starting for a walk in the Park, wearing Vionnet's black wool dress with a Persian lamb cape. What she wears for bridge and for dining out (you can see that her escort has begun the evening auspiciously by sending her orchids) are shown on the next two pages, and, after that, she appears in all her glory, at the end of a perfect day. Her jewels (from Black, Starr, and Frost-Gorham, and Cartier) are a brilliant accent to her costumes. We learned that her escort, of whom you catch a glimpse on page 51, was impeccably turned out by Brooks Brothers. The striking backgrounds are Mrs. Tuckerman Draper's décors at the Hotel Carlyle.



FOR BRIDGE IN THE AFTERNOON, THIS SMART NEW YORKER CHOOSES A DRESS OF GREEN SILK FLECKED WITH GOLD LAMÉ, FROM ROSE AMADO, AND SALLY VICTOR'S LITTLE PUSHED-BACK BLACK VELVET BABY BONNET FROM LORD AND TAYLOR



STEICHEN





STEICHEN

FOR THAT IMPORTANT OCCASION, DINNER FOR TWO, SHE WEARS AUGUSTABERNARD'S
DEAD-BLACK CRÊPE WITH DRAMATIC GOLD LAMÉ STRIPES RUNNING FAN-WISE
ACROSS THE BODICE, FROM ALTMAN, AND A VELVET HAT FROM MADAME PAULINE



STEIGEN

THE GRAND ROBE DE SOIR FROM MOLYNEUX—OF SILVER-BLUE LAMÉ, THE CAPE IN DEEPER BLUE (FRANCES CLYNE)



STEICHEN

EXIT IN VIONNET'S MAGNIFICENT COAT OF VIVID GREEN WOOL WITH BLACK FOX LOOPS (SAKS-FIFTH AVENUE)



TIE a ribbon band around your hair—like a Roman emperor's crown—if the party you are headed for isn't gala enough to warrant a diadem or tiara. All the young Biarritz crowd were wearing these little-girl ribbon bands, when they weren't wearing shell bandeaux.

- There seems to be no end to the imagination let loose on this hair-ornamenting proposition. One original lady in Paris sticks small red and green combs all around her head just above her curls—with a very geisha or Spanish result. Another encircles the back of her blond head with a circular shell comb. A third—even more daring—built a crown of bristling aigrettes . . . but we suppose there's no point in giving such forbidden information as that.

- Something that jolted us a bit the other day was the word that one of our débutantes, Miss Elizabeth Bascom, was buying for her coming out a dress with a train! When a débutante is bent on looking queenly, we concluded, times are changing. But when we saw the dress at Joseph's—a simple white velvet model with a tier at the hip and a mere excuse for a train—we couldn't imagine anything more youthful.

- Two chunky new bracelets have just been minted. One, by Vionnet, of transparent beads the size of birds' eggs—in crystal, green, blue, pink, or ruby. The other, Boivin's massive silver link bracelet. Bendel has both.

- Craning our neck over the crush of people at the charity opening of the movie, "Emperor Jones," we were struck by (1) the number of lamé dresses—Rosamond Pinchot Gaston looking very glittering in hers—and (2) the prevalence of red and black. Miss Mary Whitney in a red velvet monkey jacket over a black dress. The Countess de Forceville in a red velvet wrap over a black satin dress, with black satin gloves and a red bag.

- Katharine Hepburn—home in New York recently to get some new clothes—swung that new long cape of Molyneux around her marvellous shoulders and decided it was perfect. She ordered it in eel-brown, entirely lined with nutria fur, and picked to go under it, Peggy Morris's eel-brown suit, "Oh My," with a scarlet blouse. Chanel's red crêpe dress and Chanel's blue corduroy coat—the one without a collar, without fur, but with big lapels—are two other things from Chez Ninon going back to Hollywood in Miss Hepburn's trunks.

- Speaking of corduroy, New York will see a lot of it. Mrs. Ogden Mills bought Chanel's red corduroy suit. Both Mrs. George Post, junior, and, in Paris, Mrs. Rob-

ert Payne went down before that Chanel brown corduroy coat with the silver fox (Bendel has it in New York).

- On and on goes the influence of that Tyrolian hit, "The White Horse Inn." Some one took one look at those short Tyrolian pants with the wide suspenders and thought what a grand idea for shorts. Result . . . half of Biarritz was running around in Tyrolian suspender shorts worn with white shirts and Schiaparelli's Tyrol hats.

- And when they weren't wearing shorts, the Biarritz colony were wearing men's flannel slacks—white, grey, or dark blue ones worn with dark blue polo shirts, high-necked sweaters, or tennis shirts.

- Another steal from the Tyrol is a golf outfit—a suit of chamois-yellow flannel, the jacket of which has an entire back of brown leather. Just why Tyrolians like their backs different from their façades we've never been able to figure out. With this suit, the lady wore leather gloves, shoes, and a dark brown linen blouse. Fortnum and Mason have a divine suède leather suit.

- There was a time when you'd practically be ostracized from polite society if you appeared on a golf course in shorts. Well, another bar has gone down, and you'll see shorts any day on smart golf-links in Southern France.

- To get back to the U. S. A.—a neat device to keep a girl fairly cozy in the Yale bowl in November is being offered at Joseph's Cricket Shop. It's a football suit, decidedly beau-getting in looks, with a chamois lining that you can zip in or out according to the weather. The suit has a jacket of English tweed, cut like a boy's reefer, the skirt is checked, and the chamois lining can be called into service as a separate jacket.

- Puritans and prudes will be relieved to know that nightgowns are not nearly as filmy as they were last year. All the non-transparent fabrics have suddenly become more popular . . . there are even nightgowns of a heavy suède-like velvet. As far as line is concerned, they follow the winter silhouette in form-fitting fashion.

- Here and there, a rustling, ruffy, taffeta petticoat will be heard—if not seen. Schiaparelli puts petticoats under most of her blistered or crinkly crêpe afternoon suits.

- Just one lone, last item—and then you can run along. Schiaparelli has built a couple of new bags . . . where she gets so many new bag ideas per season is beyond us—exactly like those collar bags men use when traveling. They have stiff bases, pouchy tops, and practically as much room as the Grand Central Station. You can get them of antelope or of pin calf at Jay-Thorpe.



DRESSES LIKE GREY CANDLES—CAPES LIKE VIVID FLAMES; AUGUSTABERNARD (DRESS, BERGDORF GOODMAN) • SCHIAPARELLI (BENDEL)

GUIDE TO LOTUS-EATERS



IN TWO weeks—in a month—a boat sails for the South Seas. South Seas—is there a heart that fails to leap at those two words? They stand for everything you want—everything you haven't got. Sun—sand—time—time—time.

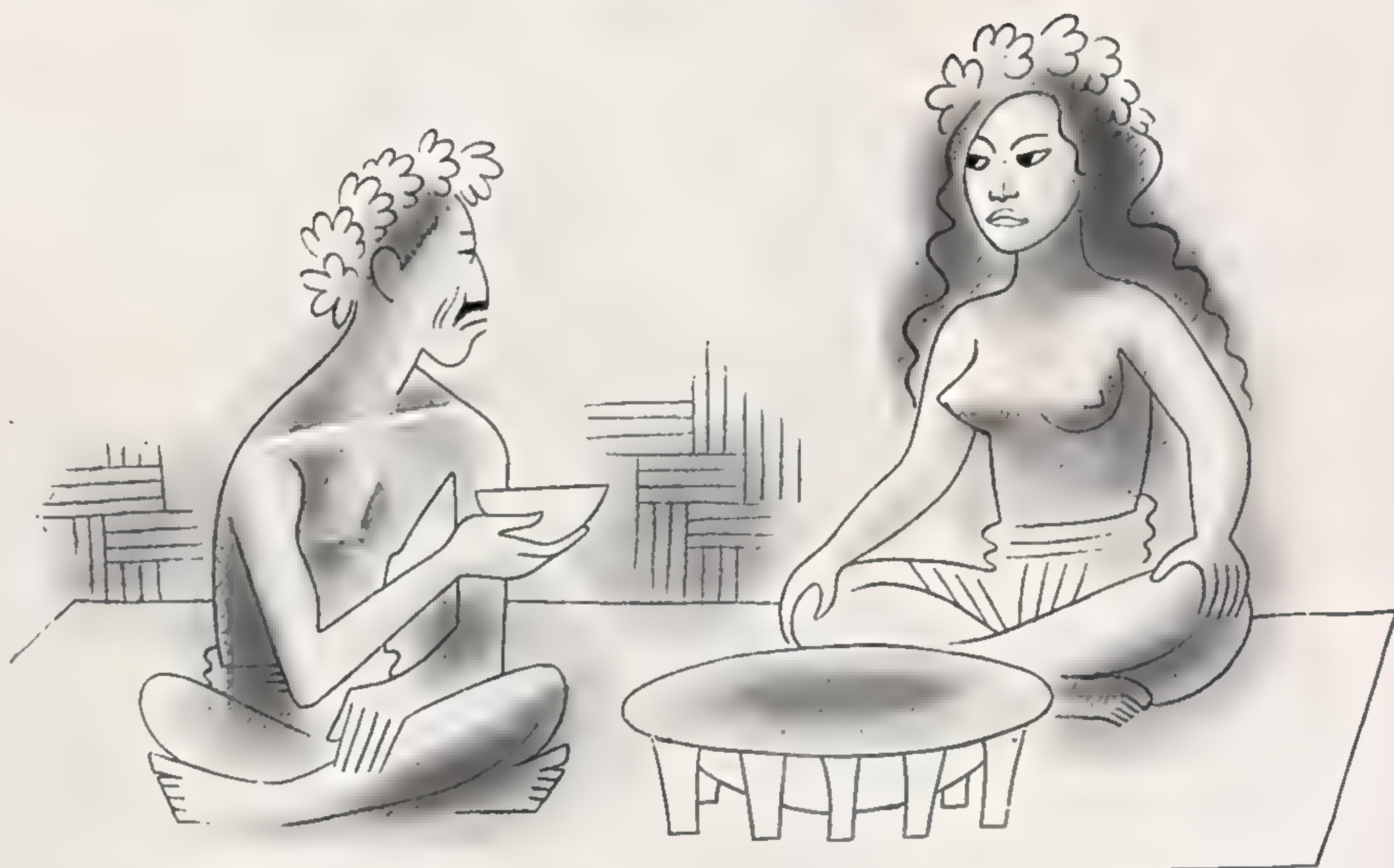
South Seas. The man in his office forgets the papers on his desk. The woman reading lets her book drop. The words are insidious—nostalgic—and hopeless. Too far, too far. Too impossibly far and beautiful.

• But let the imp of flight whisper further in the man's ear—the woman's ear. Why too far? Why impossible? There are boats—fine boats—fast boats. They leave from the West. They cleave and rustle through aquamarine seas to Hawaii—Samoa—Fiji—New Zealand.

Still the chained citizen shakes his head. Time! he groans. Money! How can I leave my desk? How can I leave my home?

• Forget your desk, the imp whispers. The work will go on. The home will go on. This may be your last chance to lay hands on an illusion. Before long, the South Seas will no longer be primitive. Already, the sully has begun. Soon you will be old—and it will be too late.

• The whisper continues: You might balk if "South Seas" meant six months on a filthy sailing smack, with hardtack and hurricanes. But now—in these incredibly perfect liners—these white conquerors of liquid space—why shrink?



• In a trance—an unholy light of resolve in his eye—the man leaves his office and goes to a travel bureau.

"When," says a voice not his own, "does the next boat sail for the South Seas?"

"There's a Matson liner in a fortnight—it sails from the West Coast."

"I want a cabin—a cabin for two—my wife and myself."

• And then—San Francisco. The door to the dream. The Golden Gate of illusion. In the daytime, the bright sun blanches the serrated ranks of low white houses and gilds the ochre hills across the Bay. The trams grind up and down steep hills, like scenic railways. In Chinatown, the Chinese shuffle about busily, buying queer-shaped sausages, going to Tong meetings, gossiping. There is a genuine quality in this Chinatown, sometimes sinister. There are

so many cellars—so many crooked corners.

• At night, a cold wind sweeps in from the Bay, bringing fog. Men turn up their coat collars. Boat whistles blow, plaintively. The Chinese hurry to their homes and their cellars, hugging themselves.

• In the sun again, the next day, the boat sails. The *Mariposa*, probably, beautiful in her pristine whiteness. Out she heads into the Pacific, nose South.

• Five days of sun and deepening blue-green water; of swimming in the open-deck pool, of lying in the sun on

the sand-beach next to it. Of food relished in excitement, and wine drunk in increasing joy.

• Five days of pinching yourself to prove that you are awake, not dreaming.

• Then—a pin-point on the unruffled horizon—Oahu. Larger and larger it





grows—peaked and verdant. The great, blunt cliffs of Diamond Head rise up from the sea in a salute. The liner sweeps past Waikiki into the harbour of Honolulu.

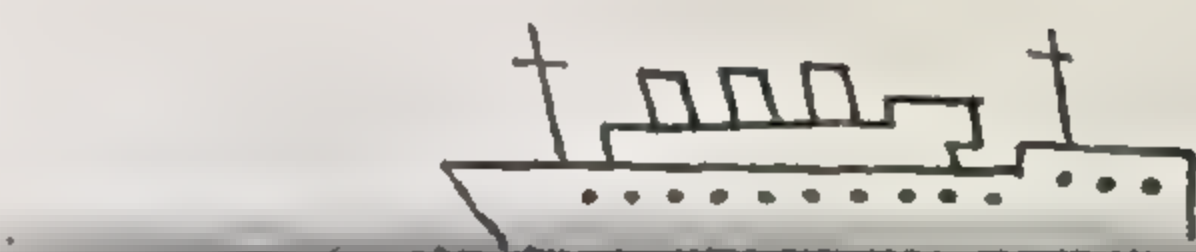
• The "Song of the Islands" drifts over the water. A launch streaks to

the liner. Boys—lithe and brown—flash into the water, wriggling for coins, their heels splashing. The wharf is a thicket of ribbons—hands—wreaths proffered by smiling and unabashed native girls.

• Wide streets open to the sun. New buildings, white against the green shoulders of hills and the dark slopes of volcanoes. In among the foreigners and soldiers and resident Americans walk the Kanakas. Their skin is tarnished copper, their hair black and wavy.

• You see them at Waikiki Beach riding triumphantly in on the angry crests of enormous waves. You see them putting the "white" society bathers to shame with their less-naked nudity.

• The air is balmy, sweet—the beginning of the real dream, the presentiment of the trance. The forests are more lush than any you have seen, and the sands whiter. New York—Chicago—the cities of toil and winter exist no more. There is no desk and (Continued on page 94)



COVARRUBIAS



Sports chic, French style

• Buttons, a box-calf belt, and a little serge bow—all are dyed to match the subdued greyish-green skirt of that hand-knit golf suit above—Anny Blatt's "Smart." The blouse, vertically striped, is left in beige. The whole outfit goes to show that hand-knit clothes are still winners at sports. Descat's felt hat "40," has a pleated crown that doesn't prevent it from being flat; from Frances Clyne

• Colour-at-the-neck flings a note of relief into this dull sports story—and emphasizes the up-to-the-neck movement. Augustabernard splashes a bright red jersey bow on her out-of-door suit of horizontally ribbed wool in greyish-brown, "309." Antelope felt and a red feather share honours in Maria Guy's hat, turned up across the front (incidentally, watch this line; it's news); Hattie Carnegie

• Just to show that the exception proves the rule—here and there, among all the subdued colours on sports fields, one runs across something bright—this suit of Chanel's, for instance, "6," of bright yellowish-green flat-ribbed woollen. Its loosely fitted jacket fastens at the side above a slightly flaring skirt. Chanel made the beret of the same wool; hat and suit from Mrs. Franklin, Inc.



Subdued country colours

- Plus fours are fast replacing skirts—as you see above, in O’Rossen’s shooting outfit, “En Sologne.” Note its dull colour, the scarf and gaiters. Maria Guy’s hat; Saks-Fifth Avenue
- Stripes are running strong for sports, and Creed uses them for the skirt of the suit, “Footing,” above. The jacket is of velours de laine, the blouse of flecked wool-chiffon; from Bonwit Teller. Taupé-felt hat by Creed

- Ondatra, an unusual fur in mottled stripes of dark and light grey, is used by Schiaparelli for her roomy, knee-length sports coat (right). It is entirely lined and reverred with grey knitted jersey, the same stuff that makes the one-piece dress—grey being decidedly the colour for sports. Though you cannot see it, a striped ribbon waistcoat in gay colours is worn over the dress. This ensemble is “432”

- Scotch, tweedy-looking fabrics are quietly stealing their way back into our fashion affections. Molyneux uses beige-and-navy plaid checks for his ensemble, “6,”—a metal-clipped suit and full-length coat to match—adding a navy-blue collar with long dark red streamers to give the smart high-about-the-throat look. Chez Ninon has this. Molyneux also made the Tyrolian hat with flat red and navy-blue feathers





LADY ALEXANDRA METCALFE



THE MARQUESS OF DUFFERIN AND AVA, RANDOLPH CHURCHILL, JIM LAWRENCE



MR. AND MRS. RANDOLPH CHETWYND

Victorian busybodies who once insisted no good would come of Anglo-American marriages have here a nice refutation. For all these Britishers are half or quarter American—their mothers or grandmothers having been American brides

Lady Alexandra Metcalfe's mother was the beautiful Mary Leiter of Washington. Mr. Randolph Churchill is the grandson of the fascinating Jennie Jerome. Mr. Randolph Chetwynd's mother was Augusta Robinson of New York

Baroness Ravensdale is another daughter of the former Mary Leiter. Lady Daphne Finch-Hatton's mother was Margaretta Drexel; Lady Catherine Willoughby's, Eloise Breese; the Marquess of Blandford's, Consuelo Vanderbilt



BARONESS RAVENSDALE



LADY DAPHNE FINCH-HATTON

PAMELA MURRAY

ANGLO-AMERICAN DESCENDANTS

by Seymour Leslie

HAVE they been justified of their children—those international marriages of one, of two generations ago? Those matches which were fiercely criticized at the time on both sides of the Atlantic and were the subject of violent family councils in Europe, of caustic cartoons in America showing stately Gibson girls in the act of refusing (decadent) noblemen on their knees, of endless head-shakings, heartburnings, jealousies, and envy? The half-American children and quarter-American grandchildren have now grown up, and their careers, successful or futile, can be noted and plotted like those family trees that prove the Mendel law of heredity. Here we are—what have we to say for ourselves?

More than a century has passed since the earliest marriages of the kind. The first American brides came to England in the three Miss Catons, granddaughters of Carroll of Carrollton—one married the Duke of Wellington's eldest brother and another became the first of many American duchesses, for she married the seventh Duke of Leeds. As neither of these left children, perhaps the first interesting Anglo-American mother was Harriet, Marchioness of Bath, who married in 1830. She was the child of Lord Ashburton



THE MARQUESS OF BLANDFORD

and Anne, daughter of Senator Bingham of Philadelphia. She was a great beauty in her day and passed on her good looks, for which the Thynne family have been famous ever since, so that a succession of lovely *débutantes* have come from Lord Bath's great house of Longleat in Wiltshire and made great matches.

There were other American brides, such as Lady Abinger in the 'Sixties and Lady Molesworth, the witty friend of King Edward when he was Prince, but all these were isolated cases that attracted no particular notice. How many of us remember that the great Parnell owed much of his genius to his American mother? The big, the spectacular movement began in the 'Seventies with Lady ("Minnie") Paget, whose daughter Leila, Lady (Ralph) Paget, was a wonderful organiser during the War, and Consuelo, Duchess of Manchester.

It was in the 'Seventies and early 'Eighties that the miracle occurred. Into the dull social life of two capitals, a London deserted by the widowed Queen and a Paris bereft of an Empire and haunted by memories of the first Communists, there crept a new note, a new excitement that has been with us ever since. Something imaginative, witty, constructive, restless, intensely curious, social in the best sense of a superior friend-making technique. The new spirit was chiefly, but not entirely, due to the coming of the American woman (there were brilliant natives, like Margot Asquith for one, who, like the Americans, was unconventional, not in a Bohemian sense, but from prompting of her intelligence which told her that society must be made over from time to time).

The pioneer arrivals from America were at first regarded with the same astonishment as Pocahontas at the Court of James I. Came the first American peeresses who were also the first cosmopolitans, their upbringing better, their education sounder at a time when European parents considered daughters a nuisance. In vivid contrast to the timid *jeunes-filles bien élevées* from French convents and the lumpy English *débutantes*, weak in their spelling and but recently bullied by Hanoverian (Continued on page 96)



LADY CATHERINE WILLOUGHBY



BRUEHL-BOURGES PHOTO

CONDÉ NAST ENGRAVING

EPILOGUE—THE BUFFET AFTER THE PLAY



Supper at twelve

FOR THE HOSTESS

A CHANGING world makes for changing customs, some of them new and others simply reversions to be fitted into new circumstances. To-day, when, to misquote the play of an earlier supper period, it is by taxi forty-five minutes to Broadway, dinner can hardly be expected to survive on nights when a play is to be seen. It is only sensible, then, to revert to the neglected habit of supper after the theatre, letting cocktails and canapés keep us as best they may until the later and greater moment. There can be no better apéritif than a good play, and the thought of good food can be counted upon to sustain us through a bad one. In the latter case, the climax of the evening will be deferred beyond the second-act curtain to a glittering buffet where we can invent our own lines and situations.

Supper at twelve must be neither too heavy nor too light. Too great simplicity will not do, since this is not a mere adjunct to dinner, as it was in the hot-bird-cold-bottle era; it is dinner itself to be eaten with an appetite produced by the long fast and, we hope, by the excitements of the theatre. Variations of the theme of dinner should be produced and experiments tried in the assembling of dishes. Even certain exotic dishes, such as curried noisettes or kedjeree, may be introduced with success. Drinks will accompany the meal, served from a well-equipped separate buffet adapted to cope with varied tastes, selections for which should cover a fairly wide range.

• On the opposite page, you see a buffet table set for after-the-theatre supper. Against the soft colours of the chinoiserie paper, the fine silver service (in the new "Gadroon" pattern by the International Silver Company) is complemented by brightly flowered Wedgwood plates and rare Waterford candelabra from Wanamaker, who supplied, also, the decorative paper, the antique Chippendale mirror, and the Sheraton sideboard. Linen napkins from Mosse; supper from Sherry-Netherland

There should be places at tables for all of the guests, since this is not the sort of food that lends itself to successful juggling. At midnight, one is usually too relaxed to pursue the flying fork and the elusive olive, to say nothing of the necessary glass of what-you-will. Mantelpieces and pianos, too, are unsuitable spots from which to sup (we must begin to use this verb again), smacking as they do of "fountain lunches." A large dining-table, with a servant or two to hand dishes and remove plates, will make for a more comfortable, if less Bohemian atmosphere. Here, the leisurely business of food and gossip will be happily prolonged.

In the matter of food, the buffet table shown on the opposite page offers five dishes, since, in a party of twelve, there are certain to be differences of taste. Cold chicken suprême and a tongue in aspic are augmented by a dish of stuffed eggs. One covered dish holds a hot lobster mousse with its own sauce and fried oysters; the other, grilled mushrooms and bacon. A green salad is essential, and a variety of two or three sweets, chocolate pots de crème and currant tarts, with coffee for those who can take it. With this menu, the most exquisite accessories of silver and china, linen and crystal, are to be expected, as a brilliant setting for the hoped-for brilliance of the guests.

For a smaller party, fewer dishes, naturally—a good risotto and a platter of cold turkey, ham, and tongue, a salad of potatoes and hard-cooked eggs in mayonnaise, together with a simpler green salad to accompany the risotto. Another menu might include a cold chicken boned and stuffed with truffles and sausage-meat, oysters au gratin, and a macédoine of vegetables in mayonnaise. Shrimp tarts, hot or cold, and a cold chicken and ham pie sliced for serving are suitable dishes, too often neglected. With all these, a simple sweet with cheese and coffee is sufficient.

On occasions which imply greater simplicity, we may revive the chafing-dish—preferably a pair of them for variety, set out with the ingredients of shrimp and lobster Newburgh and small



succulent sausages with bacon. With these, a heavier salad may prevail, an invention of the moment, perhaps, of the chiffonade type, including such cold vegetables as asparagus, lima- and string-beans and pease. A huge bowl of wood or porcelain will contain the iced dressing, and the process of mixing may be delegated to a tireless hand. Here, a single sweet and a good cheese will be sufficient, probably a compote of fruits and a pot of Stilton in port.

For this sort of menu, you must limit the number of guests. Eight will be as many as can easily be managed by one cook-for-the-moment—since a chafing-dish demands constant and intensive effort. There is nearly always the alternative of asking as guests a pair of amateur cooks, ubiquitous as they are, these days. Be certain, however, that each has a different speciality, for conflicting opinions as to the proper procedure with lobster may delay supper definitely.

At this sort of supper, instead of seating the guests about the formality of a table, a more casual arrangement will probably be followed. Sofas, chairs, and even hassocks will be commandeered, and several of the ingenious "three-way" tables (like the one from Elsie de Wolfe shown in the sketches on this page) will prove useful. These little tray-tables are adjustable to three heights; they may be folded flat for carrying, pitched low for hassock-sitters, and raised to chair-height for those who are more properly seated.

In any case, a certain gaiety of lights and a subtly theatrical arrangement of the buffet and its appurtenances will enliven the hour after an unfortunate play and provide the climax of a better one.



BACHELOR FLAT

MR. GIFFORD COCHRAN has chosen a house in Beekman Place as a retreat from his well-filled life as a producer of plays and films. Here, in the rooms shown in these photographs and the other rooms of the apartment, serene views of the East River have been treated for their full value, and an air of comfort and simplicity prevails. Careful arrangement gives a sense of spaciousness. Mr. Cochran, whose production of the highly successful film, "The Emperor Jones," has just been shown, has also the importation of the popular "Mädchen in Uniform" and "The Three-Penny Opera" to his credit.

The bar above, ingeniously contrived in the corner of a flower-filled alcove, reflects its various appurtenances in blue mirrored glass. When not in use, it lies unsuspected behind doors painted with the flowers and foliage that characterize the rest of the room. Potted plants and ivy fill the windows of a sunny bay, on shelves edged and supported by delicate treillage, painted blue-green. An old faience fountain set in the black-and-white marble floor holds water-plants, in this room designed by Ellen Shipman

The drawing-room, shown at the right, overlooks the river, opening onto a terrace shaded by an orange awning. The walls of this room have been hung with beige linen, hand-blocked in grey, cream, and silver, tightly stretched from cornice to wainscot. Under shaped valances, rough twilled silk curtains repeat the cream of the upholstered sofa. Other chairs are covered to match the deep brown of the carpet and piped with narrow cream fringe. Two white porcelain lamps stand on the chromium table. Anne Tiffany, decorator





THE 3

In Mr. Gifford Cochran's music-room, this comfortable grouping is set against a very fine paper painted in soft colour on a cream ground in the chinoiserie manner. The old Adam mantelpiece of carved pine, the curtains of jade-green Chinese silk against white Venetian blinds, and a few pieces of black lacquered furniture give variety of interest

Arrangement for comfort

Fashion Inhibitions

WE admit to an extremely prying nature. People and their thoughts and actions fascinate us. We have discovered, however, that the simplest—and safest—way to find out anything is to ask. All other forms of human analysis seem to lead to shattered friendships and libel suits!

This time, we thought it would be amusing to find out what the suppressed fashion desires of well-known people were: what—if they had the nerve, or the temper of the times allowed—they would array themselves in. What, finally, they have always yearned for in the way of dress, and never dared adopt.

The answers of the twenty-one who so nobly responded to our question fall easily into categories, which, for simplicity's sake, we will call Romantic, Eccentric, Nudist, Uniformist, and Miscellaneous. Let us begin with the Romantic group.

MAE WEST (actress): I have hundreds of suppressed fashion desires. I yearn for the return of the bouffant skirt, hats with large, drooping, and flattering brims, and lingerie that is ridiculously lacy and absurdly feminine. I actually pine for the return of *négligés* that submerge the wearer in ribbons and ruffles and display a hint of slips beneath, likewise weighted with more ribbons and more ruffles. In short, I want the fashions of Gainsborough's ladies to return. When a large rose could be worn at a deep neck-line of a frock without causing rude stares and giggles, when a woman could swathe her hat and features in a dramatic veil without accusations of affectation—those are the modes I would have revived. Femininity is making definite attempts to return to the mode, and I hope this means a trend back to the frivolous fads we have ignored for so many years.

GERALDINE FARRAR (singer): I prefer above all else the style of Louis XV., when silken panniers

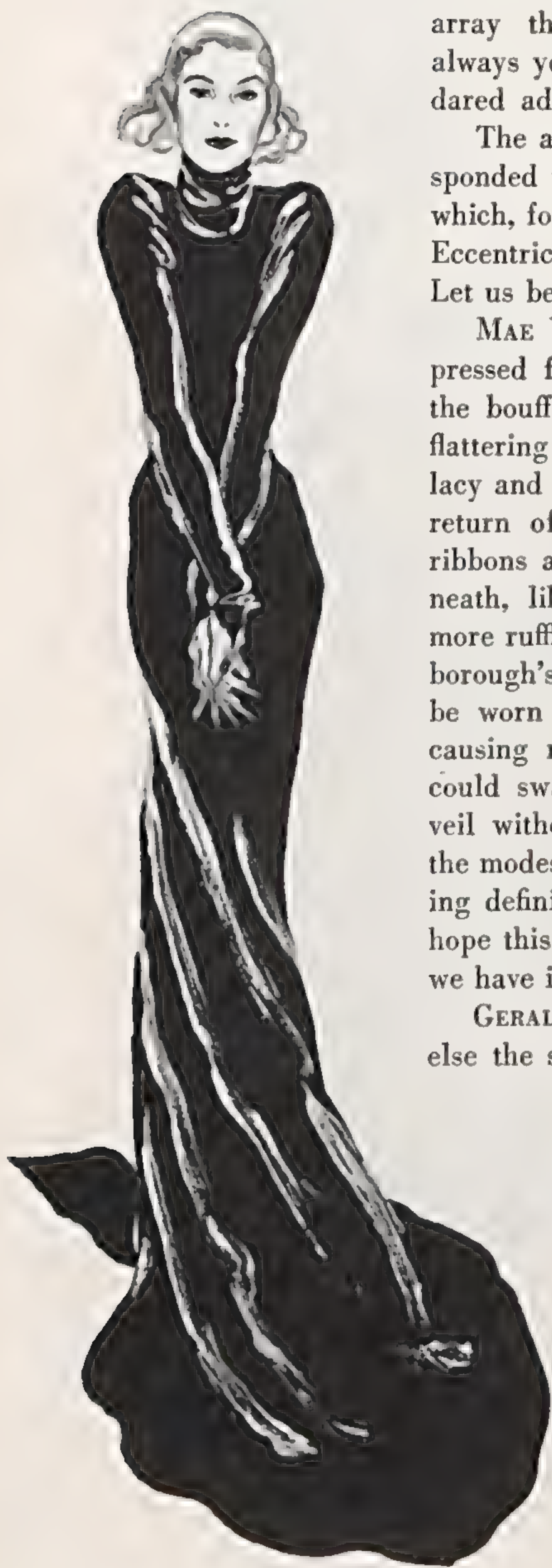
- Above, at the right, the much-bruited Mae West is pictured in the full flush of her Gainsborough ideal
- At the left, Whitney Bourne clasps imaginary hands over the slinking Hamlet-like blackness of her beloved Garbo gown



draped slender waists, and beribboned corsages invited flattering homage to provocative bosoms and perfumed shoulders. Powdered hair softened the harshest silhouettes and, allied to skilful cosmetics, lent additional allure to the charmer of that century. Women—alarmingly feminine—ruled to the swish of satins and velvets, and the frosty glitter of precious stones—the plaudits of kings, sages, philosophers, artists, and generals, were hers for the lifting of an eyebrow or a teasing moue.

PEGGY HOPKINS JOYCE (famous figure): I'm not sure what the object of my suppressed desires is, as I can have anything I want, but, whatever it is, I'm sure it's made out of black velvet. I would like to live in the England of Gainsborough and Reynolds; would love to be dressed like one of those portraits, with lace at the cuffs, a small, fitted waist, a long, swishing skirt, and a big, tipped hat with a plume in it. If I were to be a native of a country where the women wear peasant costumes, I would like it to be Holland, as I like the little Dutch costume. If there were no such thing as fashion and I were to invent an every-day costume for myself, it would be merely a brassière and shorts.

ROSAMOND LEHMANN (English authoress): I should like always to wear white velvet or white chiffon, absolutely simple and exquisitely cut—long and clinging, and flowing and clinging all at once. This is the kind of thing I appear in in my daydreams. Certainly, I should have liked to belong for clothes and type to the later Victorian period, when—judging from Du Maurier and other illustrators—women were beautiful, not pretty. I should like to look like those noble-featured and stately women,





moulded into their clothes. Generally speaking, I am drawn to the romantic, picturesque flowers-in-the-hair type of dress, and turn from the tailor-made and the sports-girl type.

ALMA ZIMBALIST (singer): Once I had *the* dress. It was a military costume, black, with a velvet top, a thick corded skirt, and frogs that went all the way up the front to the high neck. When I wore this outfit, I felt myself to be a perfect combination of both masculine and feminine charms; it was tailored with the chic of an Austrian *Huzzar*; its snug lines showed every curve in my figure without making me feel naked. It had everything I like in a dress—it was black, had a long skirt, high neck, and tight sleeves. It was the most successful dress I've ever had. I not only felt well in it, but I was a decided hit. I've always wanted another like it, but I've never had the nerve to repeat it, for the simple

reason that I'm afraid of being branded as "that woman who wears military clothes."

Now come the Eccentric yearnings, embracing as you see, almost every type of attire.

WHITNEY BOURNE (débutante): I would like to look like Garbo. What I want more than anything else is a good figure to wear fluffy clothes. I have always wanted a Russian evening dress and coat to match, and have even gone so far as to design them, but that's as far as it went. I want false finger-nails desperately. I was surprised to hear that they had been made in Paris. If I were to live in another epoch, I would like it to be Greek or Roman, as I love the clothes. If I could dress any way I felt like now, I would wear a tea-gown all day long.

LILY DAMITA (actress): I would like to wear a huge racoon coat and a long red beard and not be recognizable. (Continued on page 100)



- Lily Pons, above, at the left, knows how irresistible Second Empire fashions make her
- Mooning on the high stool is Anita Loos, who has always yearned for the blue-and-white sailor-suits of her childhood



SADA SACKS



"DON'T DRESS"

• A new genus of clothes has sprung up—a species that is a better answer than anything we've had before to the question of what to wear to dinner, the theatre, movies, or five-o'clock dates. They are floor-length suits and dresses that you wear with a hat—and we give you here several examples

• Above: For the more formal occasions—a sapphire velvet suit with chinchinola sleeves; from Saks-Fifth Avenue. And a black velvet, floor-length dress with long sleeves; Saks-Fifth Avenue

• At the left, you have the utterly new, utterly 1933 dinner-suit with a long skirt. Heretofore, when you wore a long semi-demi dress and a hat, you were at your wits' ends to know what kind of a coat or jacket to wear with them. This dinner-suit solves the puzzle perfectly. Both the long skirt and the jacket are of black velvet; the collar is of silver fox; and the blouse is of white faille shot with silver threads; Sada Sacks. With it is worn a neat toque of flat black feathers held smoothly under malines



ENSEMBLES

- You would be dressed for almost anything from five o'clock on—in that first dress above, of black velvet. The skirt goes to your toes, the sleeves are three-quarters, the buttons rhinestones; Bonwit Teller. The feather cap sits back on your head
- Lamé is having a field-day on these new "don't-dress" clothes—but it is always handled casually, like that silver lamé top on the black velvet dress above. The schoolboy collar and simple cut take the formality away; from Bonwit Teller

- It may strike you as incongruous to wear a hat at the same time that you wear a train—but it isn't. Many of these long-sleeved dinner dresses have tiny trains—like this gown of black velvet, ermine trimmed; Gervais. Reboux paillette toque; Milgrim
- They call that dress at the extreme right a shirt-waist-and-skirt gown. It's the newest thing to wear when you don't dress. The white satin blouse is high in front and low in back, the skirt is of bagheera; Milgrim. The veil cap is from Milgrim



B O N W I T

GERVAIS • MILGRIM



STEICHEN

MARIA GUY HAT FROM BENDEL

Miss Whitney Bourne
in the shadow of the Tyrol

Real Tyrolian hats with curling feathers, short linen or woolen jackets with bone buttons, have been brought back from Europe by the trunk load. Here, you see these in the shadow and Miss Bourne in the modern version—a brown fabric hat with a twist in the high crown and a Schiaparelli costume of green-and-brown tweed fastened with leather-covered buttons

Oh lee lay ee ooh

Tyrolian triumphs

THE roads to the Tyrol are dusty with the passage of Minervas and Hispanos and Daimlers. In them ride the distinguished people of the world. But they are bound for simplicity. And the minute they stop at Salzburg—or Saint Wolfgang—or anywhere in the verdant Salzkammergut, they shed their city trappings as snakes shed their skins. All the glitter of big hotels and opulent parties and expensive jewels is sloughed off. The women take off their Mainbochers and Augustabernards and put on a cotton *dirndl* dress and a rakish Tyrolian felt hat with a feather (bought at Lanz in Salzburg, probably). The men (those whose contours can stand it) put on leather shorts and stick shaving-brushes on the back of their hats. And both men and women—dukes and duchesses, movie stars and musicians—walk in the shady mountain paths, listen to the finest music in the world, and drink beer in the little open cafés.

To the world at large, the Tyrol is now “discovered.” To us, this “discovery” is only a confirmation of our own past prophecies. In 1931, Vogue published an article called “Going Tyrolian.” In it, William Powell described all the simple, infinitely appealing charms of the Austrian manner of living, telling how much they had affected the theatre of the day. Since then, “Autumn Crocus,” “Music in the Air,” and (due here soon) “The White Horse Inn,” have more than borne out (Continued on page 92)



HORST



BRIAN AHERNE AND VICTORIA HOPPER



FILMING "THE CONSTANT NYMPH"

THE HAT THAT SET A FASHION



MAINBOCHER (JAY-THORPE)

Striped velvet



ANY one knows that every outfit needs some bold, daring note—if it isn't going to sink into the realm of mediocrity. And, on this page, we offer you the newest accessories of

this ilk—vivid things of striped velvet that are as amusing as anything we've seen in many a day. At the immediate left above, is a scarf of scarfs—a soft velvet thing striped vigorously in clear brown and yellow—that would be just the ultimate gesture for a monotone dress or suit. Bergdorf Goodman has it.



- Something else with great uplifting powers is the red, black, and white velvet bag above, constructed in tiers and decorated with a grosgrain bow—a bag definitely for afternoon wear. Nat Lewis has this.
- However, if any of these items seem to be too little of a good thing, nothing could be smarter than that expanse of velvet stripes—black, grey, and white ones—on the blouse of the large figure at the left. Mainbocher is responsible for this, and its modern colouring and youthful neck-line should win you over. It accompanies a jacket and skirt of fringed woolen. Jay-Thorpe has this.



- If you have a passion for interesting gloves, you couldn't do better than these floating in the immediate vicinity, which are also of striped velvet; Jay-Thorpe.
- We could go on with other suggestions, too. You might wander up to McCutcheon's or down to Altman's and buy a few yards of that beautiful striped velvet made by Coudurier, Fructus, and Descher, called "Avant Garde," and make your own scarf. And why not make a silly little evening jacket of it, or, even newer, a striped velvet evening blouse—the sort of thing to wear with your new long-skirted dinner-suit? And, speaking of dinner-suits, down in the corner of this page is an attractive bag to be carried with a dinner-suit. It's of striped red, black, and white velvet, framed in black; Miss Penn.



and velveteen

THE high aim of this page is to bring home to you the glories of velveteen or corduroy velvet. Much as we loathe to rave about things—we must confess we were worked up to excitement pitch by the way the great dressmakers handled velveteen this season. Vionnet turned a miracle with it—for instance, the red velveteen dress on the large figure at the right. The way she pushed the collar right up to the chin-bone and then let it fall down the back, exaggerating the line by a row of buttons, is pretty epoch-making. Go to Bergdorf Goodman for this.



• Chanel, long one of the arch-champions of velveteen, has a new material called "Velura." She faced that red velveteen jacket just above with dark bright blue velveteen, added a slightly militarish row of gold buttons, and completed the picture with a red-and-blue velveteen cap. This is from Wanamaker.



• Carrying on with this mouth-watering red-and-blue combination, Chanel ran up that unique scarf at the left—a scarf that cuddles around your chin in cabbage fashion. It is strangely shaped, one side red, the other blue, and it fastens so that now you see one side and now the other. Wanamaker has this, too.

• Nice to wear with this scarf is that dark blue velveteen bag, below, and that pair of dark blue velveteen gloves with turned-back cuffs of red velveteen—quite short gloves, as you notice; from Wanamaker.

• And all around town, there are other treasures in velveteen. At Mrs. Franklin's, there's a honey coloured velveteen blouse or jacket that you can wear as a jacket over a long-sleeved black dress or as a separate blouse with a skirt. Yvonne Carette's shirt-waist dresses of velveteen are something else to be remembered—especially in smoke-grey. And don't neglect to get a velveteen blouse. Goupy makes them in heavenly shades.



Grapstein



MISS NORMA SHEARER—VERY TAILORED, IN A DOUBLE-BREASTED ERMINE COAT WITH BRILLIANT BUTTONS; FROM HATTIE CARNEGIE

WHEN DESIGNERS MEET

and talk about clothes

ONE day recently, Vogue walked into the white-and-mirrored salon of Augustabernard, just when Hattie Carnegie happened to be there. They were talking of this and that, looking at some snap-shots Baron Hoyningen-Huené had taken of themselves, and exchanging ideas about the subject they both love—clothes. We were all ears. We love talk. And talk between these two great designers—one so essentially American, the other so essentially French—might lead anywhere!

"But I am much slimmer than that!" exclaimed Miss Carnegie as she looked at one of the snap-shots.

"It is perfectly true," admitted Mademoiselle Bernard, "but don't you agree that this new respect for the human line is a great improvement?"

"Absolutely," Miss Carnegie admitted, and went on to say how enormously pleased she was with the Openings and how sorry she had been to see, last spring, so much fussiness and exaggeration.

"I never liked that fussiness, you know," Mademoiselle Bernard confessed, "and I had entirely broken away from it in the spring. As far back as two years ago, I began to work on this new movement of bulk," and she mentioned a black dress adorned with heron feathers at the skirt and shoulder that she had made and that Miss Carnegie had repeated in black tulle.

"Often when Paris has an idea," Mademoiselle Bernard said, "it goes off to New York and California, gets entirely changed, and comes back to influence Paris once more."

"Nobody knows where an idea comes from," said Miss Carnegie. "A dress has a treatment here, another treatment there—it is just in the air."

"Exactly," said Mademoiselle Bernard, "and what I am planning now is to introduce 'ornament' in dress. It is very difficult and interesting. If you scrutinize my latest dresses—for example, the mauve with the touch of purple at the décolletage (Vogue showed this in September 15, on page 31), the black crêpe sheath with draped black-and-gold lamé at the top—you will understand what I mean. These dresses ought to make good photographs, as the contrast between the brilliant lamé and dull crêpe, the dark purple velvet and the shiny mauve satin is made to catch the light. What I call an 'ornament' is an interesting treatment in different colour and material that mysteriously blends into the dress, and I think it is better to introduce this near the face."

"You are right," exclaimed Miss Carnegie. "I have had a great deal of experience with beautiful girls—stars, you know, both in the theatre and movies. I dress them all, and



HOYNINGEN-HUENÉ, PARIS

AUGUSTABERNARD AND HATTIE CARNEGIE

the great thing is to frame the head. The face has to be presented on a lovely neck-line and shoulders, but you want a small, round waist, and narrow hips, and especially narrow thighs. This is the whole problem."

"Well, does not the average American answer to this type of feminine beauty?" asked Mademoiselle Bernard. "How I should like to go to New York—to watch unseen."

"You would see many lovely things in New York," said Miss Carnegie, "and sad things also—so many of the beautiful Parisian clothes at very cheap prices."

"How is that?"

"Well, French houses let in very clever people, too clever, indeed. They come with the buyer, and what a camera does, they do to the clothes. Exactly the same thing. They take a perfect eye-photo of the clothes and can repeat them at home, even if they have not held them in their hands."

"I am not surprised," said Mademoiselle Bernard. "That is not so difficult. I could do exactly the same, if I wished to. A glance at a dress, and I know exactly how it is made. So, how can one keep them from doing it? And who should be admitted and who should not? It is a great problem! And, certainly, nobody has found a solution to this, and perhaps no one ever will."

"But this cheap competition is ruining our trade," said Miss Carnegie. "Why reproduce a lovely dress from you at a high price because the copy is perfect, while cheap manufacturers are already showing it in their shops, badly made, of course, and in bad material, but for just a few dollars? I have a wholesale branch myself, but it never competes with my retail shop. It works at mid-seasons and produces models inspired by big houses, never the actual dresses of big Openings that I am bringing home now."

"Well," said Mademoiselle Bernard quietly, "you need not worry too much. I myself (Continued on page 104)

French Finds

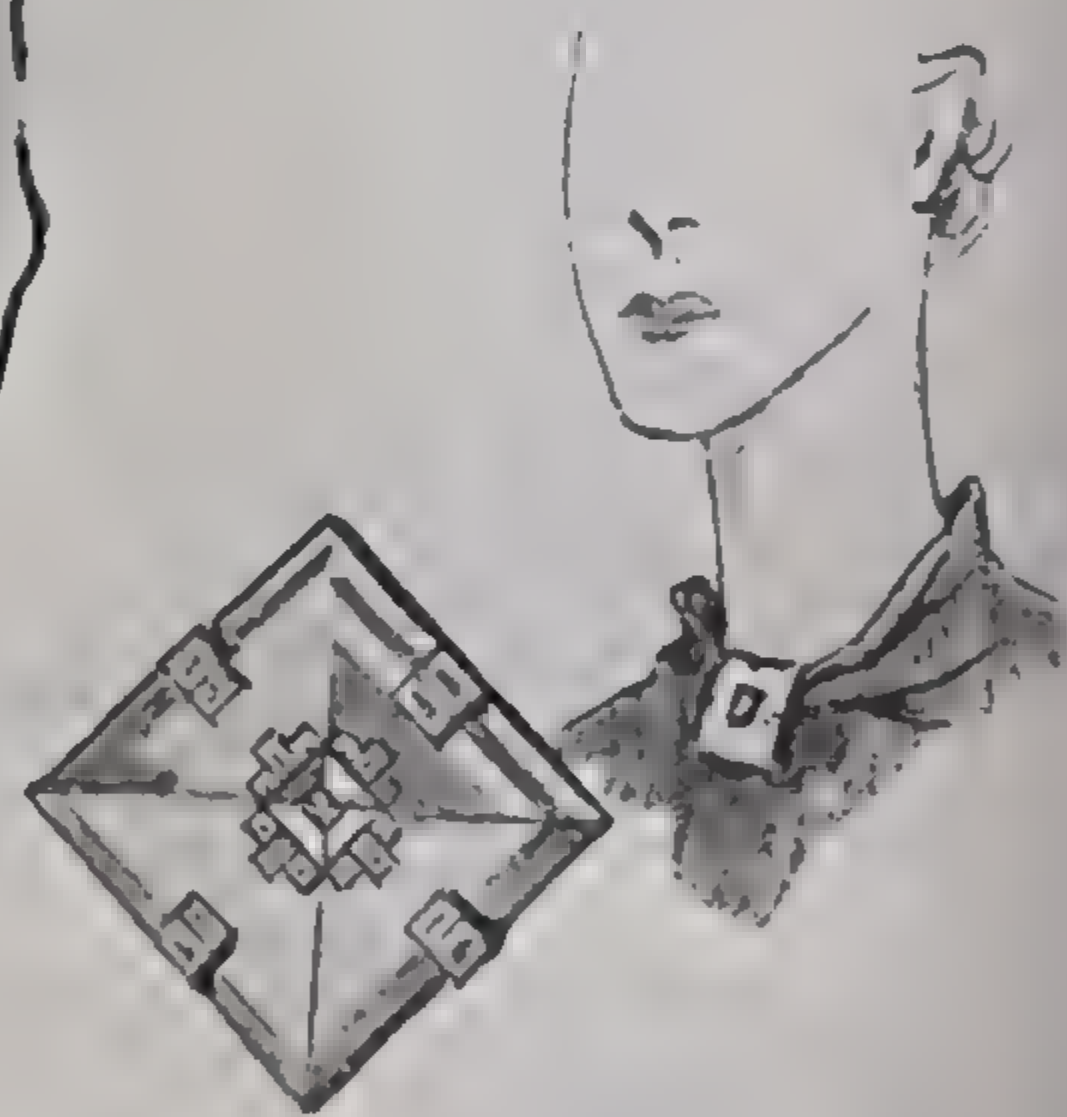


Rose Valois's felt
cap-beret; Lilly Dache's

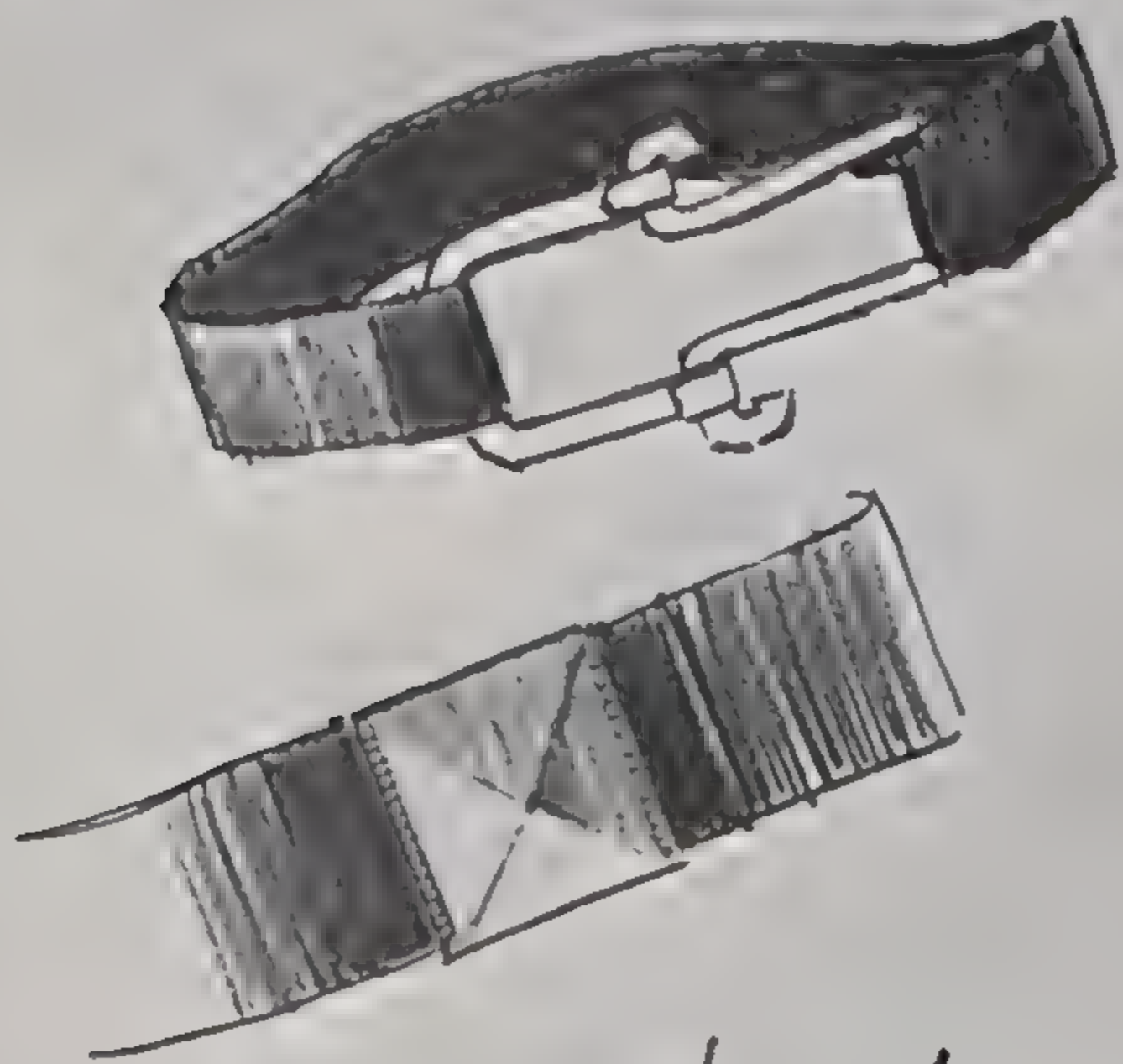
Dessat's square
beret,
Yvonne Carrel's
dress,
Boudier



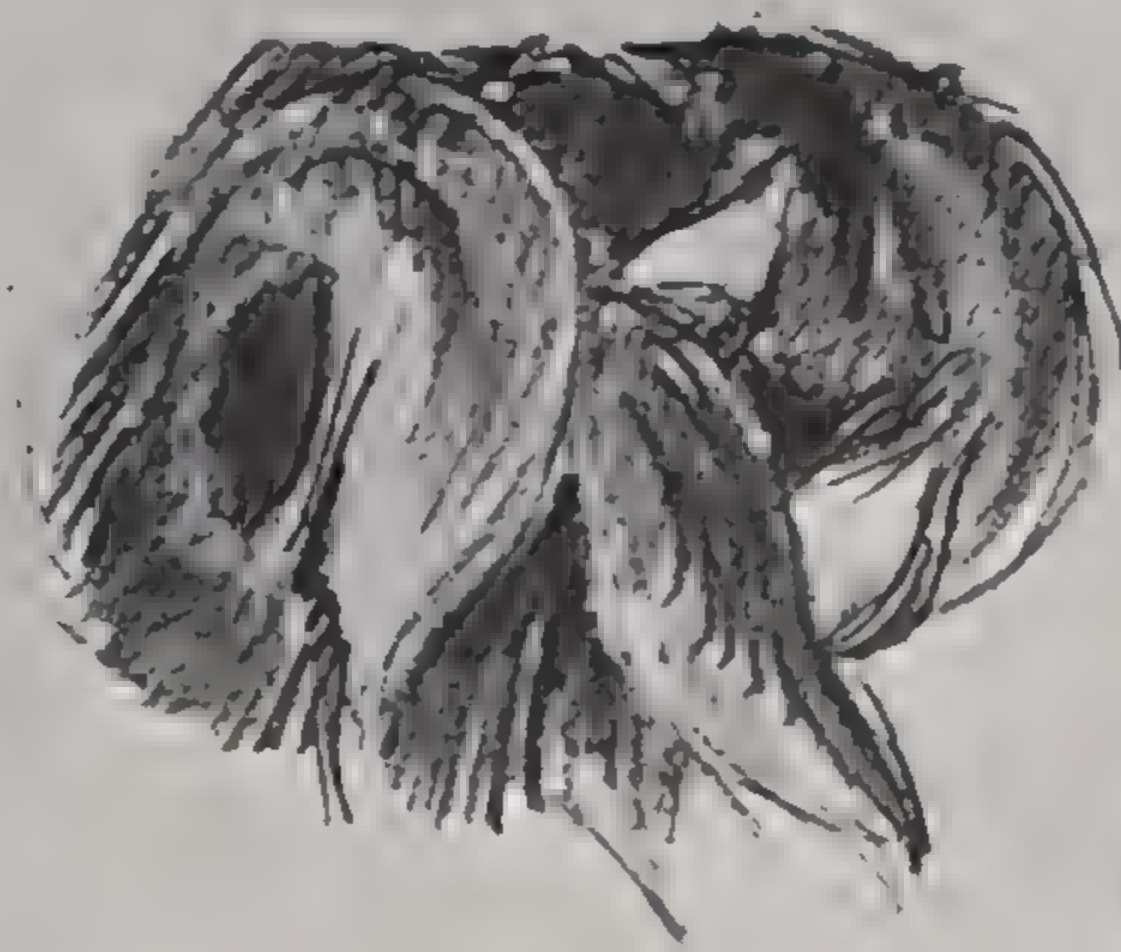
Rose Valois's moufflon
beret and her
Minerva wing beret;
Hattie Carnegie



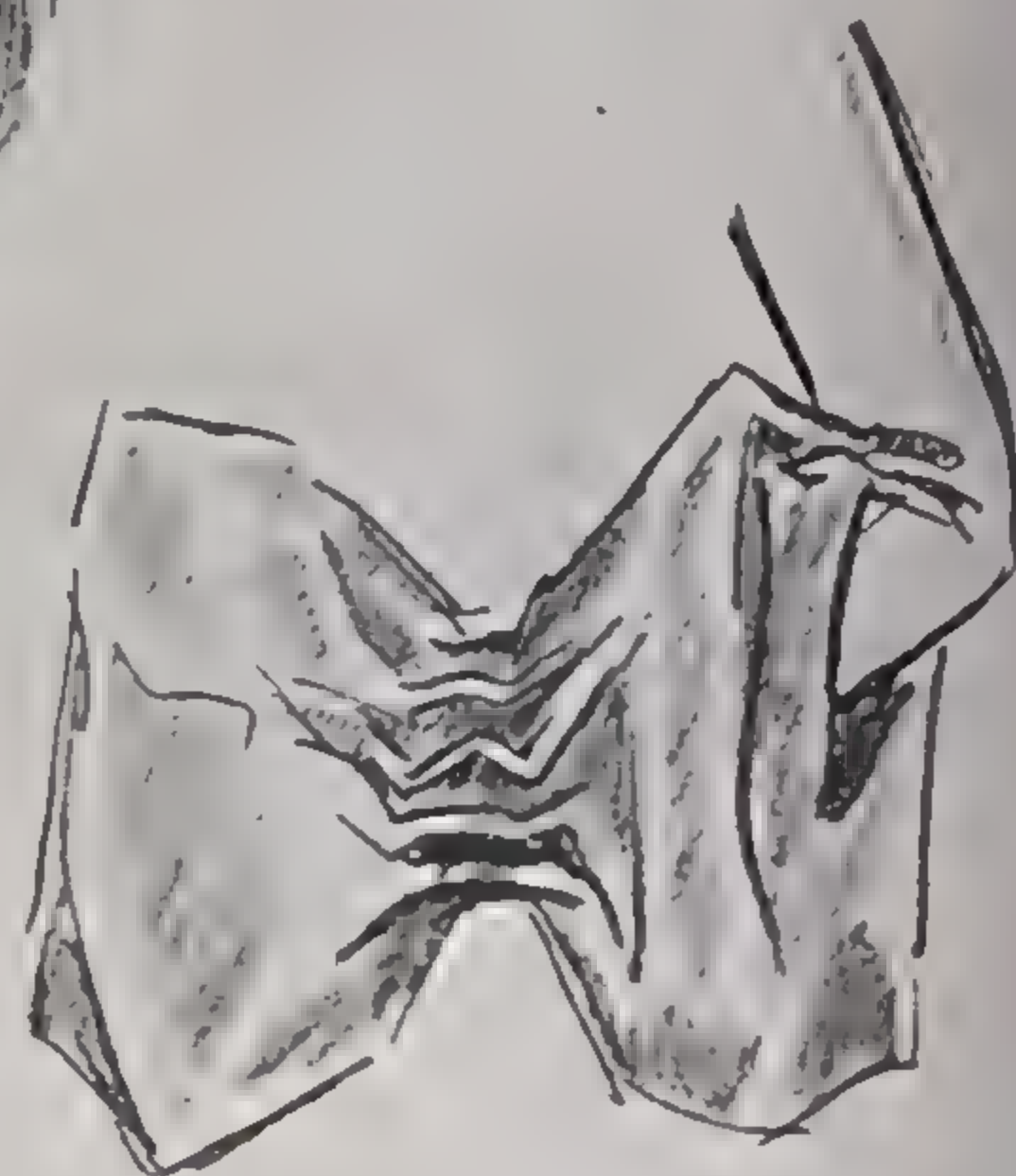
Maggy Rouff's
strass clip



Hook-and-eye
suede belt and crystal
buckle belt;
from Altman



Hsim's muffs—
one of silver fox tails,
one of plated caracal



of the Fortnight

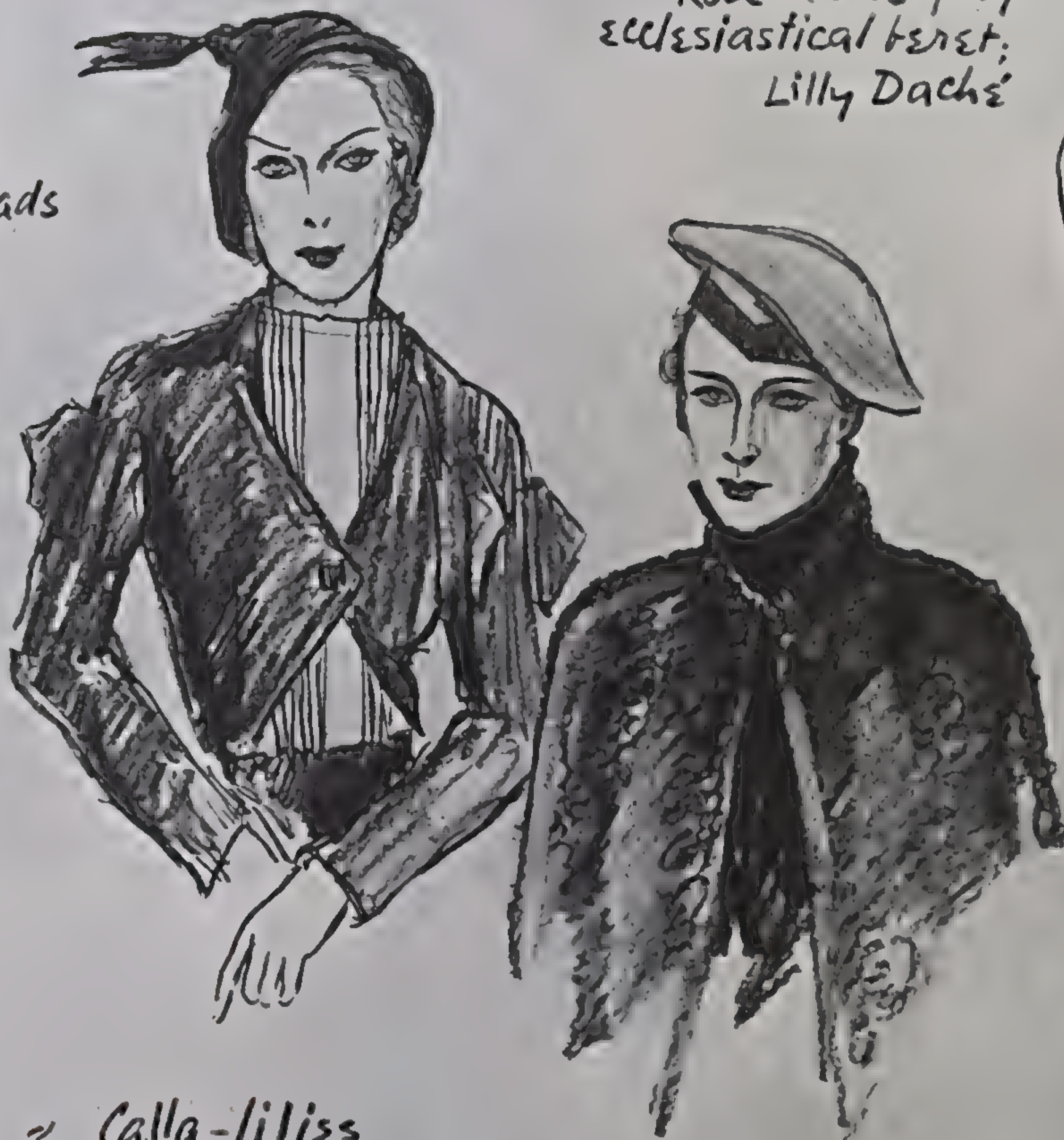
Rose Valois's grey
ecclesiastical beret;
Lilly Daché



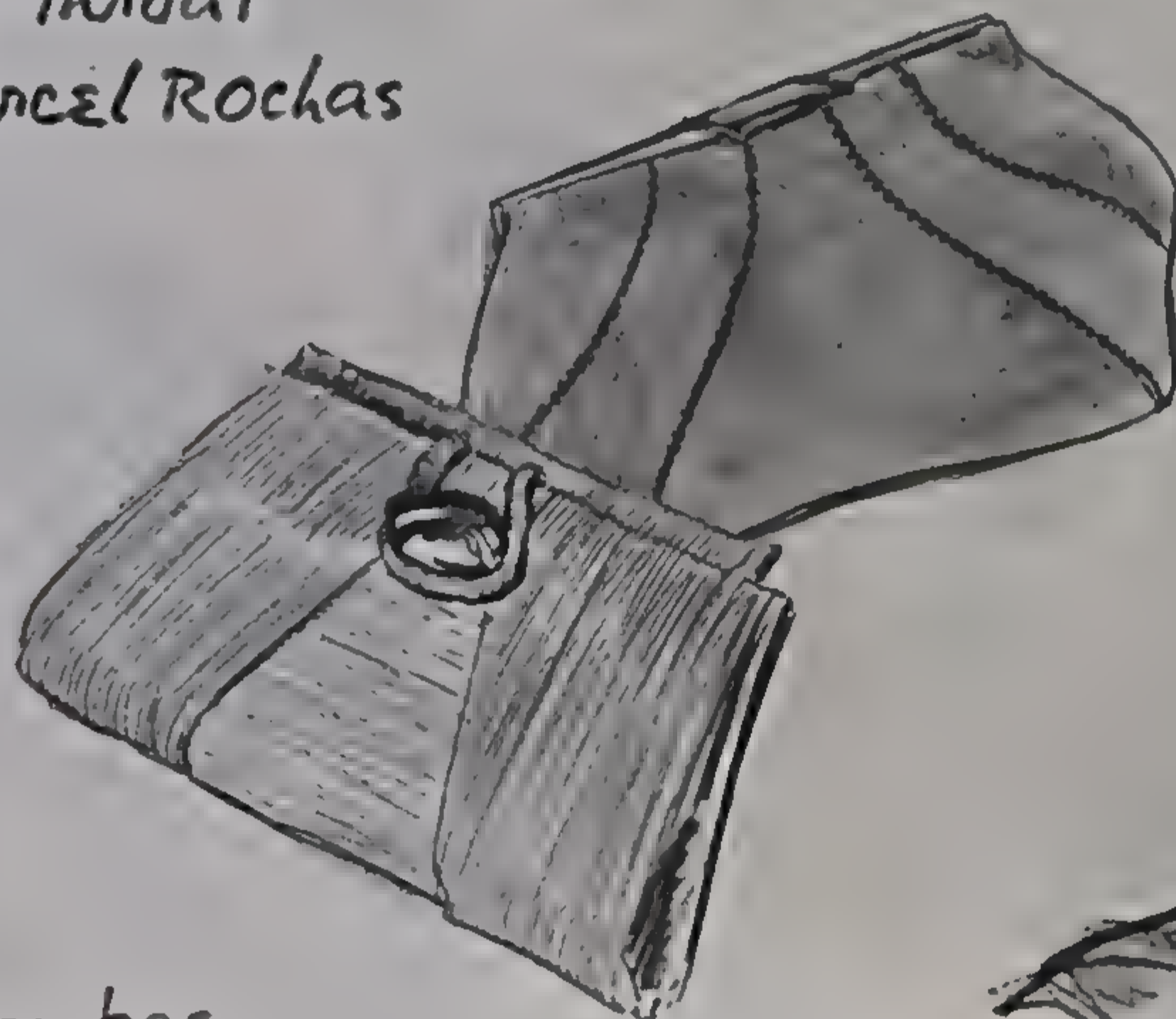
Off-the-face
fisherman hat;
Maria Guy's;
Hattie Carnegie



Newest hats
bare foreheads
Maria Guy
felt; Best
Piqué gilt
on Marcel
Rochas's
wool
suit



Calla-lilies
at throat
Marcel Rochas



Boursier's antelope
bag; Brun's ottoman bag;
Saks-Fifth Avenue

Maria Guy's afternoon hat;
Augusta Bernard's bagheera and lamé suit; Bendel



Counter attractions for autumn

FINE POINTS

1. Schiaparelli must have snooped into stables and saddle shops for ideas for her new calf bags. Here is one with a handle like a cinch strap and another like a feed-bag; Altman
2. Mate your bracelets—one on each wrist. Here are tortoise-shell ones; Bergdorf Goodman
3. Ostrich edges those black satin gloves; Altman
4. White wool thread trims those navy-blue knit gloves; Saks-Fifth Avenue
5. That trio of scarf, hat, and gloves are all of a particularly nice plaid velvet; John-Frederics
6. You may think that is a muff on the opposite page—but it's a pair of gloves with fur cuffs turned back. Heim made it and the black caracal hat that goes along; Altman
7. Here are two more of Schiaparelli's bag ideas: of calf, with a sealing-wax clasp; and an evening bag of quilted silk; both from Altman. The last is an antelope bag; Jay-Thorpe
8. The news about this ostrich cape is that it is in delicious taupe or green; Bergdorf Goodman
9. Your cigarettes won't crush in this gold-edged pigskin cigarette-case, for men and women. You'll find it at Jay-Thorpe
10. This is the latest incarnation of the fedora—Suzy White's felt plus feather; Bruck-Weiss. The hand-knit sweater has a roll neck; Mrs. Franklin. The two-piece monogrammed dress is hand-knit; from Bonwit Teller
11. Those velvet scarfs—one in raspberry shades, the other in plaid—are from Jay-Thorpe. Two bags of antelope; Bergdorf Goodman



Vogue's Smart Economies



FOR OUT-OF-TOWN SHOPS OFFERING THESE MODELS, SEE PAGE 16h

How to purchase We hope no one harbours the idea that these Smart Economies are only within the reach of New Yorkers. Our high purpose is not only to help you financially, but geographically, as well. So, no matter where you live in this far-flung country, we've made it possible to obtain any of the models shown on these pages.

If you'll turn to page 16h, you'll find a complete list of out-of-town shops; but, if by any chance, there's no shop listed within commuting distance of you, write to Vogue, 420 Lexington Avenue, stating which models interest you and enclosing a stamped, addressed envelope. Descriptions of the three models on this page, and the New York shops where they may be purchased are given on the opposite page.



SELECTED BECAUSE—a long-sleeved dinner-dress (first on the opposite page) is something you can hardly live without this winter, and this one has beautifully shirred sleeves and graceful back fullness. It is of triple chiffon with a silk crêpe slip. Misses' sizes; \$55; Lord and Taylor

SELECTED BECAUSE—three gloriously harmonious colours of canton silk crêpe are put together in the afternoon dress shown third on the opposite page; a sash winds around you amusingly; and the neckline throttles the throat in the smart new manner. In misses' sizes; \$40; from Best

SELECTED BECAUSE—this shirred dress (centre) has that fine simplicity that is a rara avis in afternoon clothes; because the shoulders are interesting without being crazy; and the heavy canton silk crêpe is in new autumn colours. In misses' sizes; \$30; from Franklin Simon

SELECTED BECAUSE—the black fox fur on that coat (second on opposite page) is one of the important furs of the season; the collar is one of those exciting pouch affairs; the fabric is Forstmann's nubby woollen crêpe or fine suède woollen. In misses' or women's sizes; \$85; Russeks

SELECTED BECAUSE—the kolinsky fur on this coat (above, left) is cut in a flattering fan-collar; the colour of the fur is amazingly akin to sable; the fabric is a fine Forstmann suède woollen in warm shades, and the sleeve is a new Schiaparelli adaptation. In misses' sizes; \$100; Wanamaker

SELECTED BECAUSE—nothing could be more sophisticated than the Persian lamb scarf, yoke, and belt on this coat (above). It's an adaptation of one of Lanvin's tremendous successes, and it is built of Forstmann's fine suède woollen in tubular lines. Misses' sizes; \$135; Bonwit Teller





BERGDORF GOODMAN

NELSON



LOUISEBOULANGER (H. JAECKEL AND SONS)



REVILLON (NEW YORK AND PARIS)

HOYNINGEN-HUENÉ, PARIS

Town-and-country 'chic

- That hat at the upper left is one of those knitted models that are so smart and comfortable for both town and country. It's made of brown shaggy silk fringe, and it has a decidedly Robinson Crusoe air
- The casual coat above in three-quarters length is Louiseboulanger's "174," of shaved brown lamb with softly dressmakered collar and pockets and a leather belt. Rose Valois's felt tam-beret; from Lilly Daché
- Revillon put rounded raglan shoulders and a small standing collar—two strong points in the winter mode—on the coat at the left, a beaver model of seven-eighths length. The Rose Descat sports hat is made of a brown stitched fabric; from Saks-Fifth Avenue

Shop-hound

Tips on the shop market



Shop-Hound never rests from nosing round the shops of New York. She will give information to any one who writes her care of Vogue, 420 Lexington Avenue, New York

ONE of the irritating thorns in life, to my way of thinking, is this business of changing bags every time you change costumes—and switching all your face-fixing contents each time. So, you can understand with what holy glee I fell upon two bags at Peck and Peck that solve this situation. One is a smart, oblong bag of alligator, nicely framed with metal. By twisting two snappers, you can remove the alligator skin, and, underneath, you have a trim ribbed silk bag. The other is a bag of Harris tweed, with a leather flap that can be replaced in a jiffy by a flap in another colour. Three flaps in colours of your own choosing are sold with the bag. Something else that is worth investigating in this same emporium is a shower-proof Norfolk jacket with a chamois lining—and is it nice or is it nice to see Norfolks wending their way back?

- Did you know that from October thirtieth to November fourth was National Fur Week? No, you didn't—but it is something in which to show a suggestion of well-bred interest. It's the week of the year when all fur people become brothers under the skin. It would seem, strangely enough, that the pelt business is fraught with human interest. One of the newest notes is the number of women running fox farms, and one gal is raising minks. That's one way of achieving a heart's desire (a mink coat). When you are toying seriously with the idea of buying a fur coat that runs into four figures, and you feel guiltily extravagant, dismiss the feeling. Simply think of the enormous number of people you are helping by that one purchase—all along the line from the farmer boy who puts himself through school by setting traps, on up to the salesman who slips the garment on your covetous back.

- For as many years as this ripe old brain can recall—black and white have been the two undying, eternal colour loves of chic women. The French literally live in them. Sophisticated New Yorkers do the same. And, each year, cables from the big Openings almost invariably start—"Black first." So it is small wonder that Altman,

with fine judgment, have turned over an entire department on the third floor to black and white clothes exclusively. And a very exciting shop it is, too. Both day clothes and evening ones are included. All-black ones, all-white ones, or black things dashed with white. The guiding minds of this shop feel, and rightly so, that black or white clothes must be beautifully made, of superb materials, or else they are nothing. And how they've managed this, at prices that won't make you gasp, is extraordinary. Sizes go from Twelversons up.

P. S. Loads of black and white accessories, too. P.P.S. Loads of things for ladies in mourning, also.

- "A lady," said my mother, "never goes out of the house without putting on her gloves." And I say, no gal, lady or otherwise, would want to go any place without putting on all of the gloves in the new Bergdorf Goodman collection. Among them are a Patou six-button slip-on of brown suède and a Cordova suède, in black, navy, white, or brown. Much cuff with rows of small, deft stitching: The Patou detachable cuff-glove is done in all-antelope in black and grey. It's hand-sewed, of course, and can be worn without the cuff. The buttons that tether the cuff are probably the best looking in the world. It's a definitely luxury mitt—but we owe it to our sense of elegance to wangle one pair into the budget.

- The Edwardian influence is seen delightfully in Ten Eyck's new clothes. A five-o'clock suit conjures up memories of glamorous ladies being handed out of sleighs drawn by spanking pairs of bays. This suit was made of black broadcloth, the skirt ankle length and tight, with the fulness all to the rear and a tiny semblance of a bustle. The coat was snug and short, with a peplum. The detachable galiak cape collar was high and pert, and, of course, there was a small muff to match. An evening dress of white Lastex satin made you feel that if you could only wear it just once before all the people you'd ever wanted to impress, you'd ask nothing more of life. It was

elegantly severe, with a square, deep décolletage, just a suggestion of a bolero, and a long train. Trains, by the way, must have yardage, so that when you dance there will be no featuring of the legs.

- Evening shoes are growing classic. Soon, we'll have "little feet peeping from under long dresses" and all that sort of lyricism. Pinet, on Fifth Avenue, has woven gold sandals that consist of one broad strap across the toes and another across the heel and a third across the instep. They are decidedly Grecian, and thoroughly captivating. Pinet's sequin evening slippers may be had in practically any colour, and they are grand and slithery. A pump for a dressed-up daytime occasion is made of dark brown kid with demure, slightly golden leaves that cross over the vamp. Three of the tiniest eyelets in captivity hold the lacings of a brown kid Oxford, with an efficient two-inch walking heel. Pinet says that the good old standby, the brown-and-white shoe, is growing less and less important for Southern wear.

- Ever since reading *The Tale of Two Cities*, I've thought how convenient it would be to knit well. And the world at the moment is unusually filled with knitters. The mania has reached Westchester. There are two rival camps up that way. One at the tiny cottage of Marda, just off the main road in Chappaqua (take the Bronx River-Pleasantville Parkway extension and ask the cop in Pleasantville). Marda goes in for hand-loom weaving. You choose your colours, start your twin sweaters, and she will weave you enough tweed for a skirt to match. This takes about three days and costs round \$7.50 a yard. Marda had a shop in Hollywood (Continued on page 108)

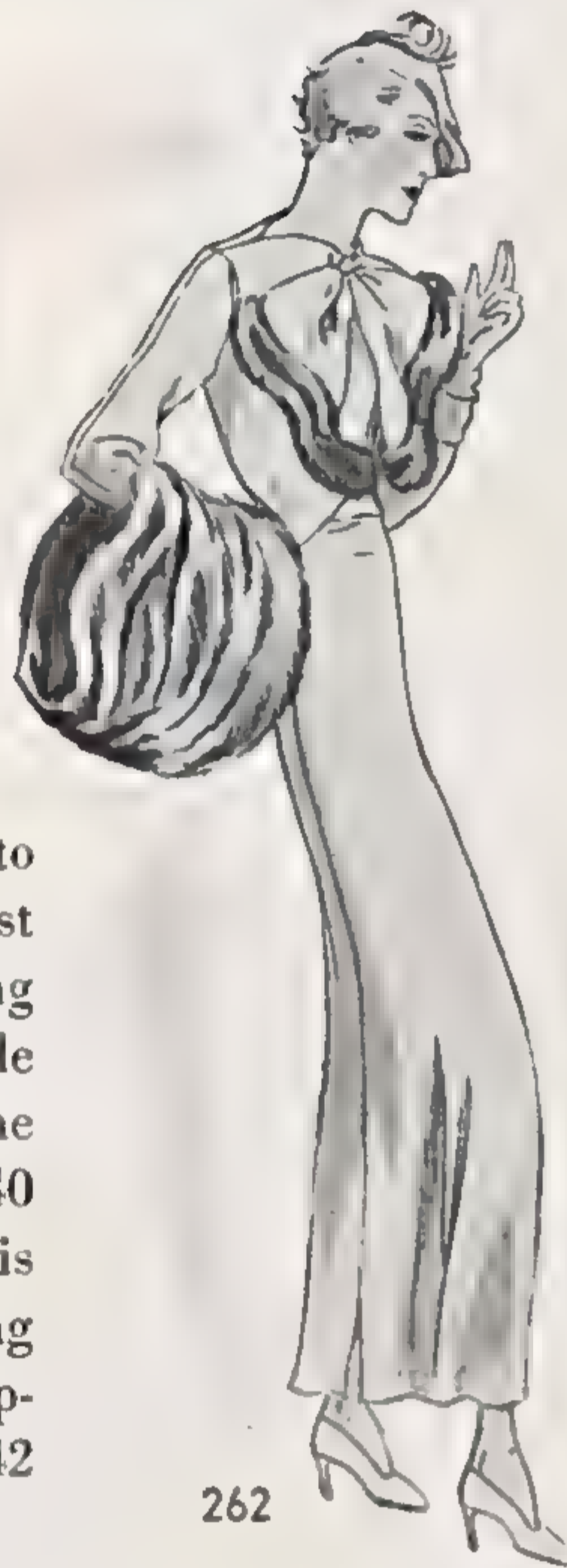
New designs for



264

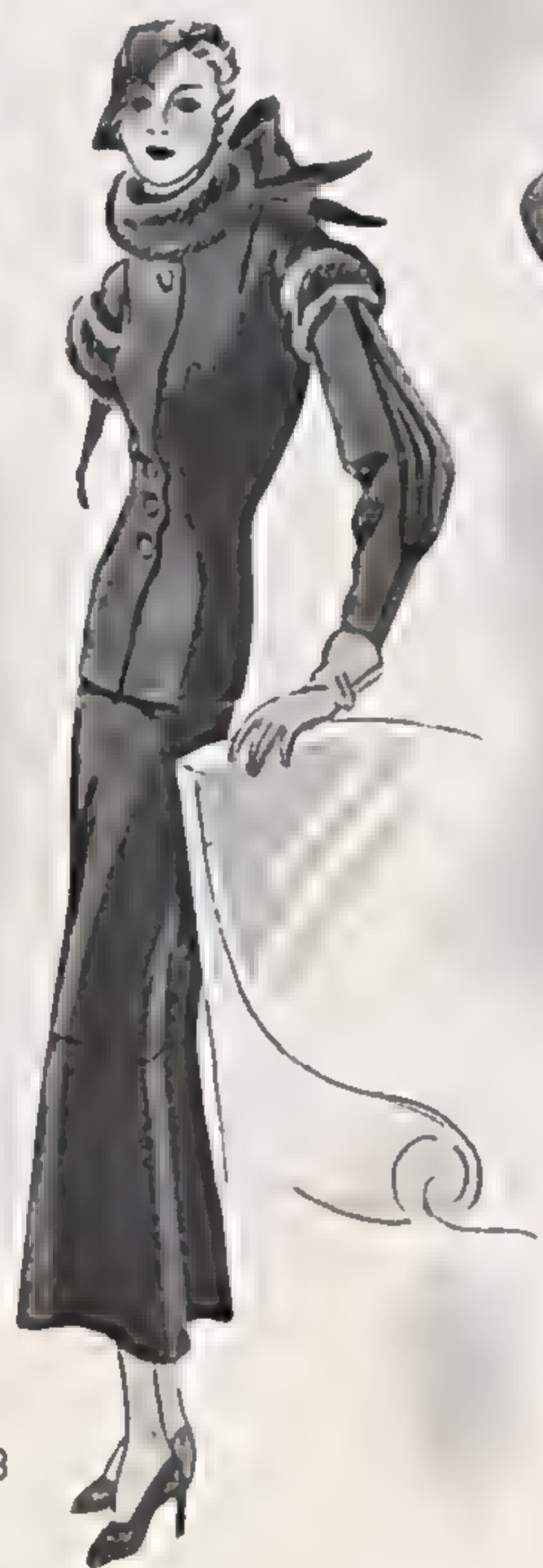
267

- No. 267—Cover yourself up from throat to finger-tips and toes—if you want the newest in “Don’t-dress” outfits. But there’s nothing nunlike in this model of Blumenthal’s Crystelle velvet. The sleeves bare your shoulders; the skirt ripples in back. Designed for sizes 34 to 40
- No. 264—You know how mad the world is about jabots, and here is a particularly amusing one, of white bengaline, on a black wool wrap-around coat-dress. Designed for sizes 32 to 42



262

- No. 262—Many a lady with a strong streak of individualism and not much money has found One Way Out by using Couturier Designs. Such a dress as that at the left looks as if it might have come from the hands of a great French dress-maker. Much of its success will depend upon using beautiful fur and fabric. “Fall-Vel,” an Openhym dull velvet, would be nice. The front sections fall into jabots. Muff included. Designed for sizes 32 to 40



263



6480



265

- No. 265—The most unexpected flowers are planted in the most unexpected places on dresses this year. Fat dahlias, irises, and calla-lilies are bunched under chins, strung around necks, or paraded down the front of bodices—such as here.

It’s an enchanting sheath of a dress, gathered in front to make the most of what figure you have and descending in back almost to the waist-line. A jacket goes along, a jacket with a sober Peter Pan collar, which transforms the outfit into something informal enough for small dinners. Designed for sizes 32 to 40

- COAT No. 266—If dollars don’t grow on trees in your vicinity, and a coat swamped with opulent fur is out of the question for you this winter, here are a coat and a muff designed with you in mind. What fur there is could be salvaged from a discarded fur jacket or coat. The draped and buttoned cloth collar—and no stinging winds will creep through it and down your neck—is turned up at the sides and warmly faced with fur.

The body of the coat is simple and slightly fitted. The pièce de résistance is the muff—made of the same Forstmann velvety woollen as the coat—pleated and lined with the same fur as the collar, the ends turned back. Designed for sizes 32 to 42



266

- No. 263—There’s a separate choker collar of fur cuddling the chin in the current manner. There’s a sleeveless jacket with fur bands around the arm-holes. And there’s a dress of Chanel’s new “Cashmere Corduroy,” with pressed pleats in the sleeves and a yoke without a collar. Designed for sizes 32 to 40
- Frock 6480—This dress of Blumenthal miracle velvet may have long or short sleeves and a one- or two-tiered skirt. Designed for sizes 14 to 20; 32 to 38

practical dressmaking

BACK VIEWS ARE SHOWN ON PAGE 92

• **ENSEMBLE No. 6473**—You'll want one of those new long suits to wear to restaurants and the movies this winter. Some of them—like the model at the right—are really dresses with contrasting tops, and jackets to match the skirt. In this case, the bodice is a satin surplice affair with little cap sleeves, so you feel nicely dressed up when you take off the tie-on coat. The rest of the suit is made of mossy crêpe, and the beautifully fitted skirt may be shorter if you prefer. This is designed for sizes 34 to 48



• **ENSEMBLE No. S-3667**—We're showing two views of this (below), so you can see all the fine points. First, there's a dress of heavy flat crêpe, with an ingenious scarf that passes through a buttonhole, drapes across the bodice, and twists around the girdle in front. There are novel sleeves, too, and over it all goes a woollen jacket to match, with a narrow fur collar, a cloth jabot, and a three-button closing. You can see how useful this ensemble is. Designed for sizes 34 to 42



• **FROCK No. 6475**—There are a number of points to notice about that frock at the left—points that make the wearer look very up-to-the-minute. There's the fabric—"mossvel," a dull velvet from Cheney. There's the rounded shoulder effect, from a raglan cut in front and a straight yoke in back. And there may be either a knotted sash or a belt and a high or lower neck-line. It is designed for sizes 32 to 42



• **FROCK No. 6472**—One of those trim, tailored dresses that you wear and wear is that model at the far left, made of Howlett and Hockmeyer's plaid "Victorroy." It's double-breasted, with front and back panels ending in pleats, a separate gilet, and sleeves that may be either long or short. Designed for sizes 32 to 42

• **FROCK No. 6474**—Satin is starring in the afternoon, these days, and it's an enchanting fabric for a formal afternoon frock like the one at the left. Here, it's a double-faced satin from Wahnetah. Notice the princesse line, the draped elbow sleeves. This is designed for sizes 32 to 42



• **EVENING WRAP No. S-3666**—If you're planning an evening wrap, you'll find the length of the one at the left especially practical. It's long enough to be warm, but it doesn't interfere with your new frocks, no matter how smartly they flare with fulness below the knees.

The fabric is velvet, that star of the evening, this time with a taffeta back (from Shelton Looms). Fur tabs emphasize the drop-shoulder treatment (you must have some fur, to be chic), and the sleeves taper towards the wrists, but are loose above the elbows, the better to accommodate any shoulder whims on the dress beneath. Designed for sizes 34 to 42

FASHION CUT IN SMALL SIZES



3402

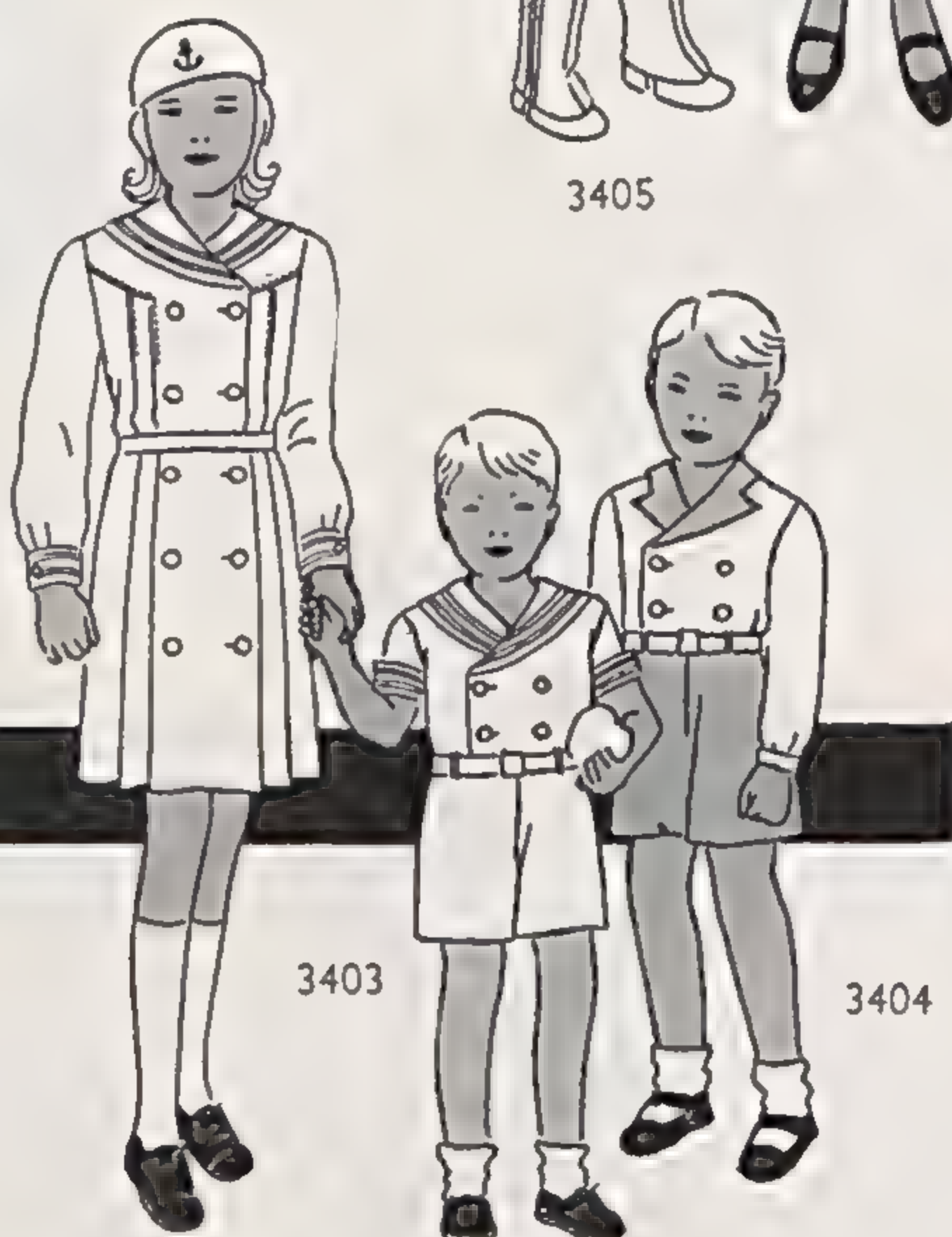
• **PLAY SUIT No. 3402**—For skiing, for any kind of winter-weather play, is the suit above, made of heavy wool or corduroy. It's equally good for boys or girls. The trousers have a slide fastener. Do note the sectional cap. Designed for sizes 2 to 14

• **FROCK No. 3408**—The sister frocks below, which may be made of jersey or cotton broadcloth, have smocking at the waist-line (design for smocking included). Designed for sizes 6 to 12 years



3408

DESIGNS FOR
PRACTICAL
DRESSMAKING



3403

3404

• **FROCK No. 3401**—School-days demand lots of frocks of just the type shown in two views at the right. You might make it of linen or woollen, with long sleeves or short ones—either way, it's "Easy-to-Make." That front panel, scalloped and buttoned at the top, is becoming to small figures, and so is the belt that goes across the back only. In fact—why not make two of these frocks, one of each material? Designed for sizes 8 to 14



3401



3405

3400

• **COAT No. 3405**—That little coat with the cape is worth noting; it doesn't look very spectacular, and that's the very reason for its chic—simplicity and good lines being the essence of well-bred clothes for little girls. Make this of velvety wool, with a beret to match. Designed for sizes 1 to 6 years

• **COAT No. 3400**—The double-breasted coat shown next it is cut on the lines of a coat worn by little Princess Elizabeth, and it couldn't be smarter. Make it of either tweed or soft wool, with welt pockets. Designed for sizes 6 to 14 years

• **FROCK No. 3403**—At the left, you see an example of that most appealing fashion, the brother-and-sister mode. The dress is a double-breasted affair of cheviot, and it has a sailor collar and straight cuffs trimmed with braid. Designed for sizes 6 to 12 years

• **SUIT No. 3404**—Younger brother wears a suit to match the double-breasted dress. The straight little trousers are buttoned onto the blouse, which may have long sleeves (other view) or short ones trimmed with braid to match that on the collar. Suit designed for sizes 2 to 6 years



Hearty with luscious
good eating!

Real Philadelphia

PEPPER POT!



Blue Anchor Inn - Philadelphia - 1776

A winter's night in 1776. Amid a mighty squeaking of straps, a confused jangle of harness and hoofs, the New York-Philadelphia mail coach draws up to the Blue Anchor Inn at Philadelphia. To the cold, weary, hungry travelers the bright lights of the inn flame a cheery greeting of food—good hot food—and of course that hearty old Philadelphia institution—the ever-welcome Pepper Pot Soup.

For generation after generation this famous old Colonial soup has maintained its popularity as a delicacy of the first order. Today you too, can enjoy its rich savor, no

matter where you live. Campbell's make it for you from a favorite old recipe.

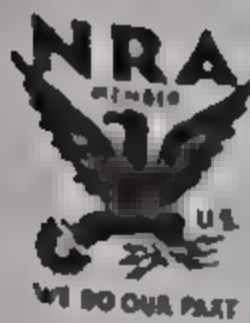
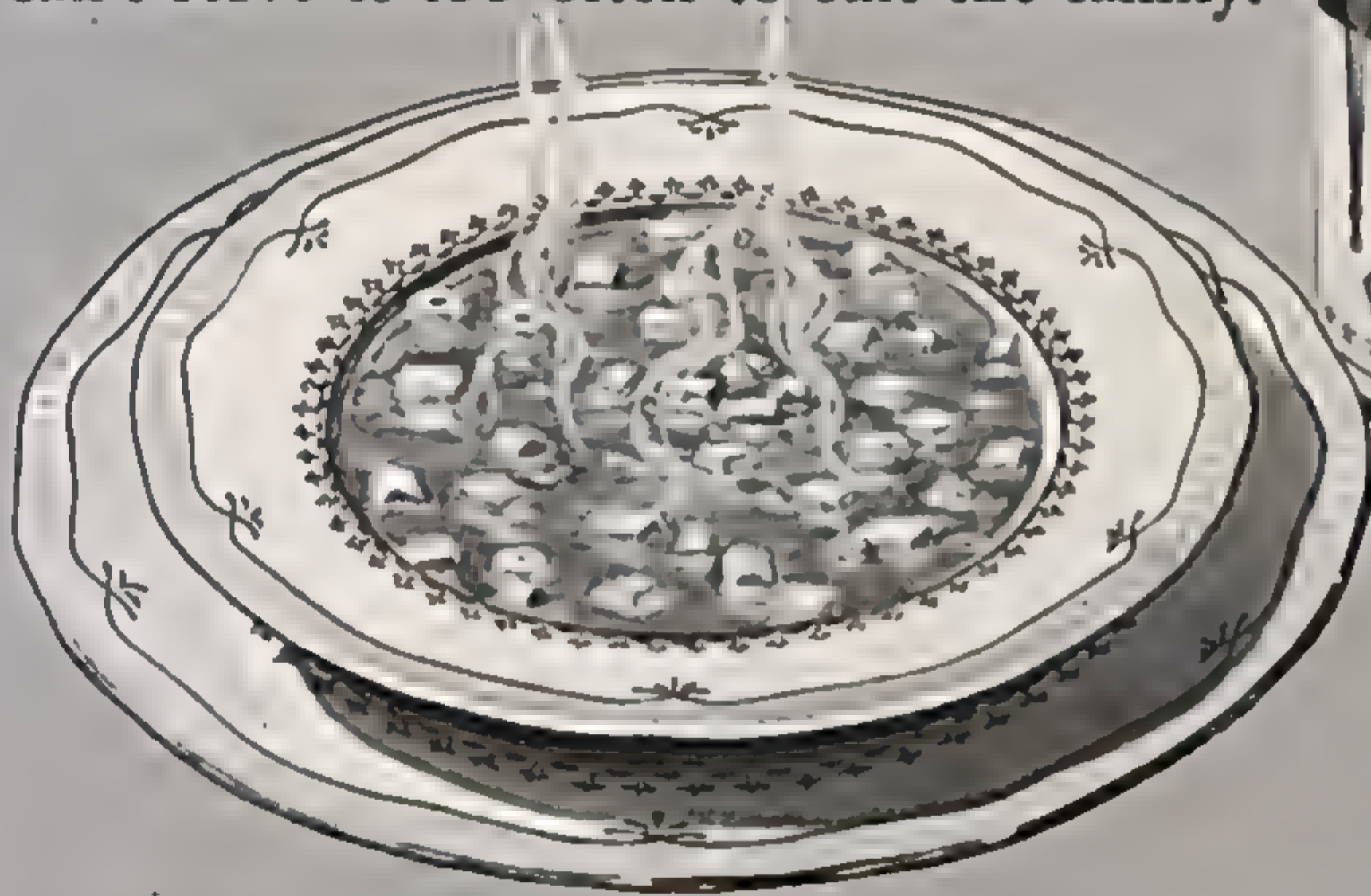
Rich, velvety smooth and tempting. Teeming with luscious good eating—delicious morsels of tender meat; diced potatoes and carrots, and wholesome macaroni dumplings. And seasoned to the men's taste with whole black peppercorns, fresh parsley, savory thyme, marjoram and sweet pimientos.

A gorgeous dish—a real man's soup. You can't serve it too often to suit the family.

*A Man's
Soup*



LOOK FOR THE
RED-AND-WHITE
LABEL



21 kinds to choose from...

Asparagus	Mulligatawny
Bean	Mutton
Beef	Ox Tail
Bouillon	Pea
Celery	Pepper Pot
Chicken	Printanier
Chicken-Gumbo	Tomato
Clam Chowder	Tomato-Okra
Consommé	Vegetable
Julienne	Vegetable-Beef
Mock Turtle	Vermicelli-Tomato

10 cents a can

MEAL-PLANNING IS EASIER WITH DAILY CHOICES FROM CAMPBELL'S 21 SOUPS



GUNNING FOR CHIC

YOU can't make a good shot if you're squinting into the sun, so ninety-nine per cent. of shooting hats are brimmed • Some women wear boots, and others like sturdy high shoes of calf-skin, like those above, from Phit-Eesi, which protect the ankle and lower leg • Sweater-coats are almost as essential as guns, and above, left, are two beauties. The first, from Lambert, with heavily ribbed pockets and yoke, is of knitted wool in blue, brown, or green. The other, from Olga Rosen, is of knitted brown and beige wool • Heavy, mannish ribs in your sweater are a smart note, especially when made along tailored lines, like the one from Nicoll at the left in the large sketch above • The shooting suit above, from Nicoll, is made of tweed with green predominating and has loose "officer's" pockets to give a peplum line and make room for cartridges • Some huntresses like big, baggy waterproofs, like the three-quarter gabardine coat from Burberry's, which can be closed up to the throat when storms come



- Hermès makes a special glove for shooting, of deer, reinforced on thumb and third finger, and thinned along the trigger finger
- Nicolet's gloves are antelope on top, with tanned leather palms
- That plain felt hat and the mixed plaid felt hat, above, are in tweedy colours; both from Motsch
- Nothing could be more practical than this divided skirt of tweed, from Nicoll, the English tailor



© 1933 COCA-COLA CO., ATLANTA, GA.

Sunday Night Dress by MARSHALL FIELD & CO., CHICAGO Airplane Server designed by RUSSEL WRIGHT

A SMART NEW TOUCH FOR BUFFET SUPPERS

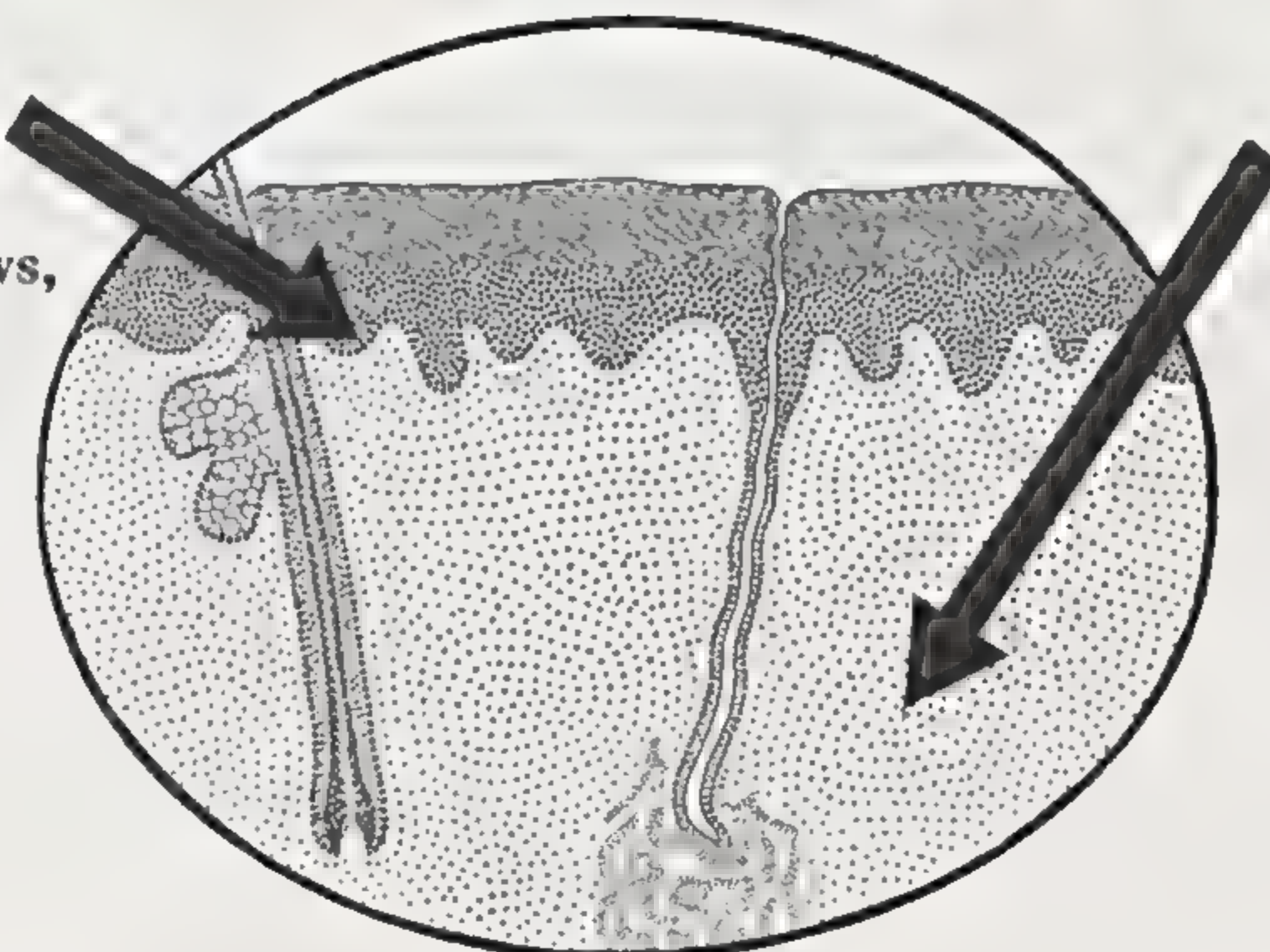


More and more you hear: "I'd rather have a Coca-Cola." Particularly so when an active day reaches a climax in a buffet supper. Everybody's thirsty. Everybody needs a rebound to normal. Coca-Cola refreshes...makes you alert. And it's always a sparkling partner of good things to eat. Just be sure it is served ice-cold.

Amazing—but it's True—You

OUTER SKIN

which coarsens and yellows, roughens and dries, if unprotected from sun, wind, cold weather, overheated houses, make-up—which tend to *dry out* its natural moisture



UNDER SKIN

which shrinks when tiny glands don't function, thereby causing the outer skin to form folds and wrinkles. Here is where really you help these glands to work properly

This TWO-SKIN Treatment corrects Dryness, checks Wrinkles

YES, it is true. You actually have Two Skins! . . . an under and an outer skin. And those dreaded signs of age—Lines, Wrinkles, Discolorations—have their cause in *one* skin. Those plagues of modern women—Dryness, Roughness, Chapping—have their cause in *the other* skin!

Each skin functions differently. Each requires an entirely different care—if you are to keep the charm of a young, fresh and altogether lovely skin.

Why the Under Skin needs an oil cream

And here's the way the *under skin* functions: The under skin is a thicker layer than the outer skin. In it are situated the capillaries and nerves which regulate its nutrition. Here are the tiny glands which pour out beauty oils, and help maintain the skin's young firmness. When these tiny glands fail, the *under skin* loses its tone, shrinks. The *outer skin* becomes loose, wrinkled and finally discolored!

To prevent this loss—and *check* wrinkles

and flabbiness—you must use an oil cream that sinks way down into the under skin when the tiny glands and fibrils are failing to function. This is what Pond's Cold Cream does. Its fine delicate oils sink deep and bring the under skin just the aid it craves.

Use this pure silky cream for a deep cleansing and toning, patting it in vigorously. You feel a firming, lifting effect. Little lines and creases smooth out, seemingly by magic!

Why the Outer Skin must have a greaseless cream

The outer skin is different! In it are the moisture cells, placed there to counteract dryness. This skin is being constantly attacked by sun, wind, cold, overheated houses, make-up. They tend to whip out its natural moistness. It becomes dry, chapped. The pores grow coarse.

For this *outer skin*, you need a cream that will check this loss of skin moisture. Pond's Vanishing Cream does this. This delicate, greaseless cream contains a marvelous substance which *restores* moisture to the outer skin and *prevents* the loss of moisture that

makes it harsh and coarse. That is why women find this cream so marvelous for relieving chapping. It smooths roughness away—with *one application!* And keeps the outer skin soft, clear and fine textured.

The TWO-SKIN Treatment

Read below how one of Society's most beautiful young women—Mrs. Biddle Stewart—follows this Two-Skin Treatment with Pond's Two Creams. Then send the coupon for the generous samples offered. Try this treatment yourself. Use it in the day and at night. Soon you will begin to get your reward. Like Mrs. Biddle Stewart you will say, "I can never be too thankful to Pond's Two Creams."

OUTER SKIN
WHERE
DRYNESS STARTS

HOW MRS. BIDDLE STEWART KEEPS HER SKIN EXQUISITELY LOVELY—

"EVERY NIGHT — AND AFTER EXPOSURE DURING THE DAY — I PAT POND'S COLD CREAM INTO MY SKIN. IT GOES DOWN DEEP, CLEANSSES PERFECTLY! THEN I REPEAT — PATTING VIGOROUSLY — WIPE OFF AGAIN. THIS TONES AND FIRMS..."



"AFTER THIS I SMOOTH ON DELICATE POND'S VANISHING CREAM, AND LEAVE ON OVERNIGHT. IT'S NICE FOR THAT, BEING GREASELESS. IT SMOOTHS MY SKIN, TAKES AWAY ROUGHNESS AND CHAPPING. KEEPS IT CLEAR."



"IN THE MORNING, ANOTHER COLD CREAM CLEANSING. THEN THE DELICIOUS VANISHING CREAM BEFORE I MAKE UP. MY SKIN IS WONDERFULLY SMOOTH! ROUGE AND POWDER GO ON NATURALLY — CLING LIKE VELVET. I START THE DAY FEELING EXQUISITELY FRESH — YOUNG!"



actually have Two SKINS

Beautiful
Society Women
all over the
world follow
this Two-Skin
Treatment

LADY VIOLET ASTOR
MRS. REGINALD VANDERBILT
MRS. MORGAN BELMONT
MARCHIONESS OF CARISBROOKE
LADY GEORGIANA CURZON
MRS. ANTHONY J. DREXEL, JR.
H. R. H. PRINCESS ELIZABETH
OF GREECE
MRS. ADRIAN ISELIN, 2ND
MRS. ALISTER H. McCORMICK
MARCHIONESS OF MILFORD HAVEN
MRS. POTTER D'ORSAY PALMER
COUNTESS OF SEAFIELD



**UNDER SKIN
WHERE
WRINKLES START**

Young Mrs. BIDDLE STEWART, society favorite, whose pearly skin, smooth and free from lines, shows you how you too can have a flawless skin. Mrs. Stewart uses the Pond's Two-Skin treatment. Pond's Cold Cream for her under skin—Pond's Vanishing Cream for her outer skin.

Send for Free Three Days'
Treatment of Pond's Creams
at our expense . . .

POND'S EXTRACT COMPANY, Dept. K, 110 Hudson St., N. Y. C.
Please send me FREE samples for 3-day treatment of Pond's Two
wonderful Creams and exquisite Pond's new Face Powder. (Check
shade): Naturelle ☐ Light Cream ☐ Rose Cream ☐ Brunette ☐
Rose Brunette ☐ Dark Brunette ☐

Name _____

Street _____

City _____ State _____

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TUNE IN ON THE POND'S PLAYERS EVERY FRIDAY EVENING, 9:30 P. M., E. S. T. WEAF AND NBC NETWORK



Why shouldn't I look YOUNGER...

I'm wearing a "junior misses" complexion... nothing but a fine soap for me from now on!

● Those youngsters trying on those new sheer woolens in the "junior misses" gave me the idea.

Said one to the other: "You're telling me! Why, I never use *anything* but Roger & Gallet Soap."

I looked at their complexions, dropped that adorable bargain in copper brown and took the next elevator down to the toilet goods counter.

Now I'm wearing the same kind of complexion. The "junior misses" I call it. Nothing but Roger & Gallet Soap and plenty of scrubbing with a well-lathered wash cloth.

* * *

You can safely entrust the most delicate skin to Roger & Gallet's because there is no finer soap made anywhere. None more exquisitely smooth and



35¢
a cake

Seven delightful scents

Violette • Carnation

Sandalwood

Feu Follet • Fleurs d'Amour • Le Jade

Pavots d'Argent

gentle in its cleansing action. It contains only the purest ingredients, the finest edible fats, that are kneaded and re-kneaded into the blandest of soap. It costs a little more than ordinary brands but it lasts so long it's really just as economical in the end. Sold by all the better shops, drug and department stores.

ROGER & GALLET

TOILET



SOAP



EMELIE DANIELSON

This is the charming entrance of Elizabeth Arden's salon in Philadelphia. Painted glass lines the walls of the stairway leading to the treatment rooms on the floors above

ON HER DRESSING-TABLE

ABOUT to be recorded herewith is a miscellaneous assemblage of mid-autumn items of beauty, each one of which is a perfect little collector's item in itself. To begin with, we have Lenthéric's inspired idea of cologne scented with the enchanting Lenthéric perfumes. These have a very special little act of their own, for, when you use the cologne on your fevered brow, or a few drops in the tub, or for a friction after the bath (one of the most perfect ways ever discovered for using eau de Cologne, by the by), you get only the fresh, stimulating scent that fine colognes should always possess. But, then what? Then, the cologne fragrance vanishes and leaves in its stead the perfume with which it is scented—"Miracle," perhaps, or "Numéro Douze," or any of the six perfumes. And, there you are, not only refreshed, but delicately perfumed, as well. When you use additional perfume, of course, the harmony is perfect, for the fragrances are identical. The new eau de Colognes come in the smart gold-topped or silver-topped Lenthéric flasks that are a triumph of design, and they are to be obtained at the toilet-goods counters in the better shops, at pleasantly moderate prices.

Next, if you are a lady seeking amazing results from your skin treatments, you will be more than delighted with Frances Denney's new preparation known as Oils of the Wilderness. It is, as might be assumed, compounded of rare oils, and it does rare things for your face. You begin to feel its action after it has been on for about twelve minutes, though for some skins the application should remain for twenty to thirty minutes. And the ac-

tion consists in erasing the little wrinkles that nobody wants, in stimulating and enlivening the skin before your very eyes, and creating a smooth, soft texture. It is one of those preparations with which you can really see results after the first usage, which is a very satisfactory test indeed. You can buy Oils of the Wilderness in the various leading department shops throughout the country that carry Miss Denney's preparations.

Italian Balm, that pleasant standby for keeping hands and arms in soft and velvety condition, is making its autumn début in brand-new costume. It is in a tube now, as well as in bottles, and a nice looking tube it is, of convenient size. You can keep a bottle in the bathroom cabinet and have the tube in reserve for week-ends and travelling, times when you especially need this type of preparation and seldom find yourself equipped with it. The Balm dries just as quickly and softens just as effectively in its new form, and you can buy the tubes in the shops throughout the country.

Hudnut has a new deodorant so effective and so remarkably simple in its use that they have just decided to call it "Marvelous," and let it go at that. It is a colourless liquid, and it comes in a container like a large glass salt-cellar, with a perforated top under the screw cap. You just shake a few drops of "Marvelous" under your arms. This requires only a matter of seconds, and it couldn't be easier. You can find this efficient preparation in the majority of shops.

Do you, when you hear the words "health studio," think immediately of an establishment in which you are put through (Continued on page 98)

Smart FROM THE Inside... Out

● Re-style your silhouette. Give it that suave, unstudied look with those lovely under-lines! Do this with a Vassarette Foundation.

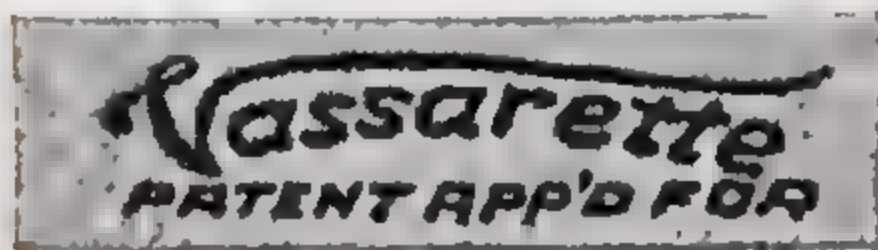
You'll like the freedom a Vassarette allows. You'll love its perfect curve-control. It will stretch out, or up, or down, but it won't stay stretched. It will always stay in place. It will wear wonderfully and wash beautifully.

But be sure you get the genuine Vassarettes . . . be sure to look for the name.

In corset sections. \$5 to \$15.
Vassar Swiss Underwear Company,
2545 Diversey Avenue, Chicago.

- The new Vassarette All-in-One Foundation with accentuated, adjustable bandeau is shown on the main figure above.
- On the figure below is the Vassarette Girdle worn with the new Vassarette, uplift, Spiral Bandeau.

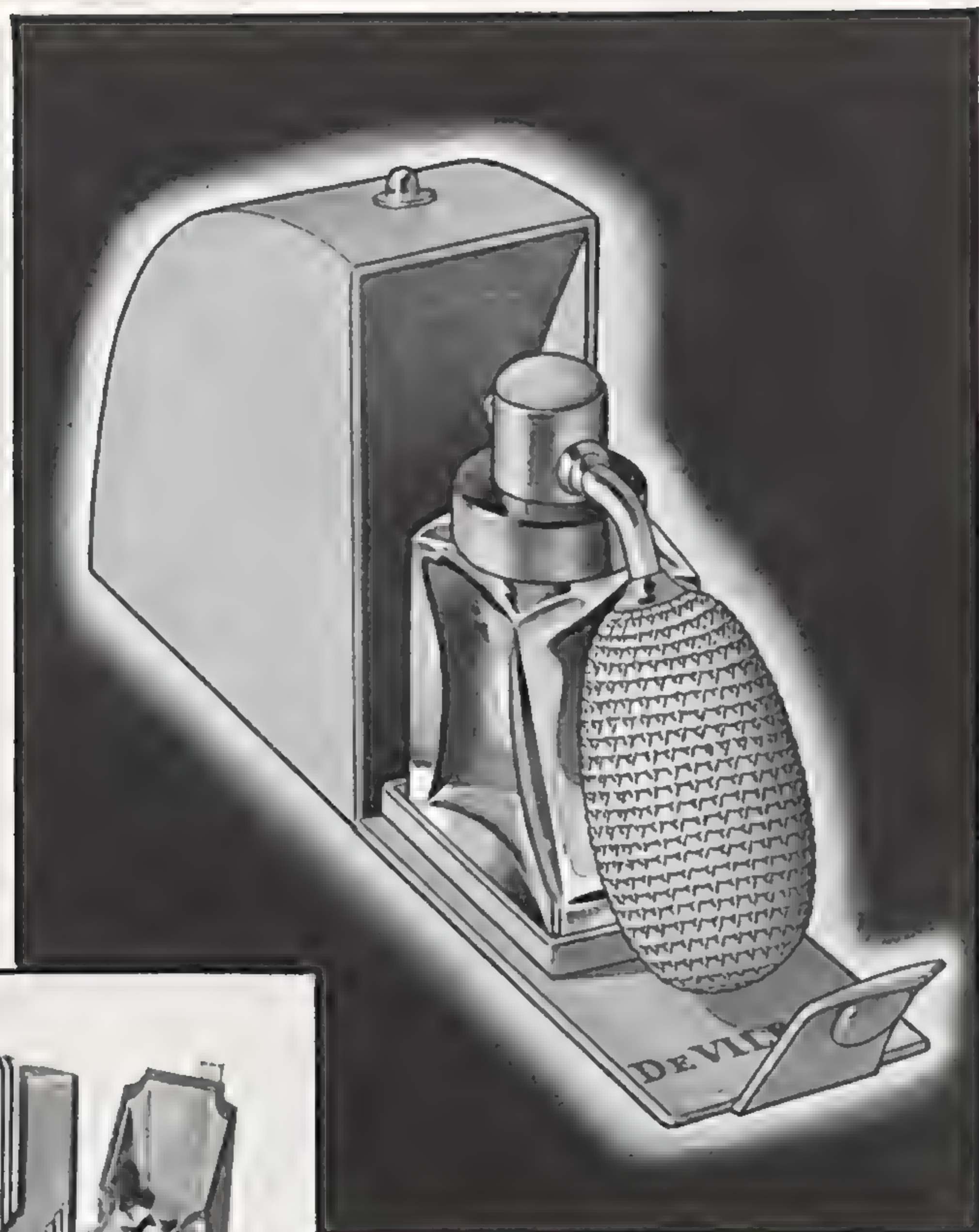
Always look for the Name



Vassarette

FOUNDATIONS





CIRO SAYS:
 "... SURRENDER, like all
 fine perfumes, discloses its
 fragrance most enticingly
 when sprayed..."

2000

fragrant atoms

FROM JUST ONE DROP

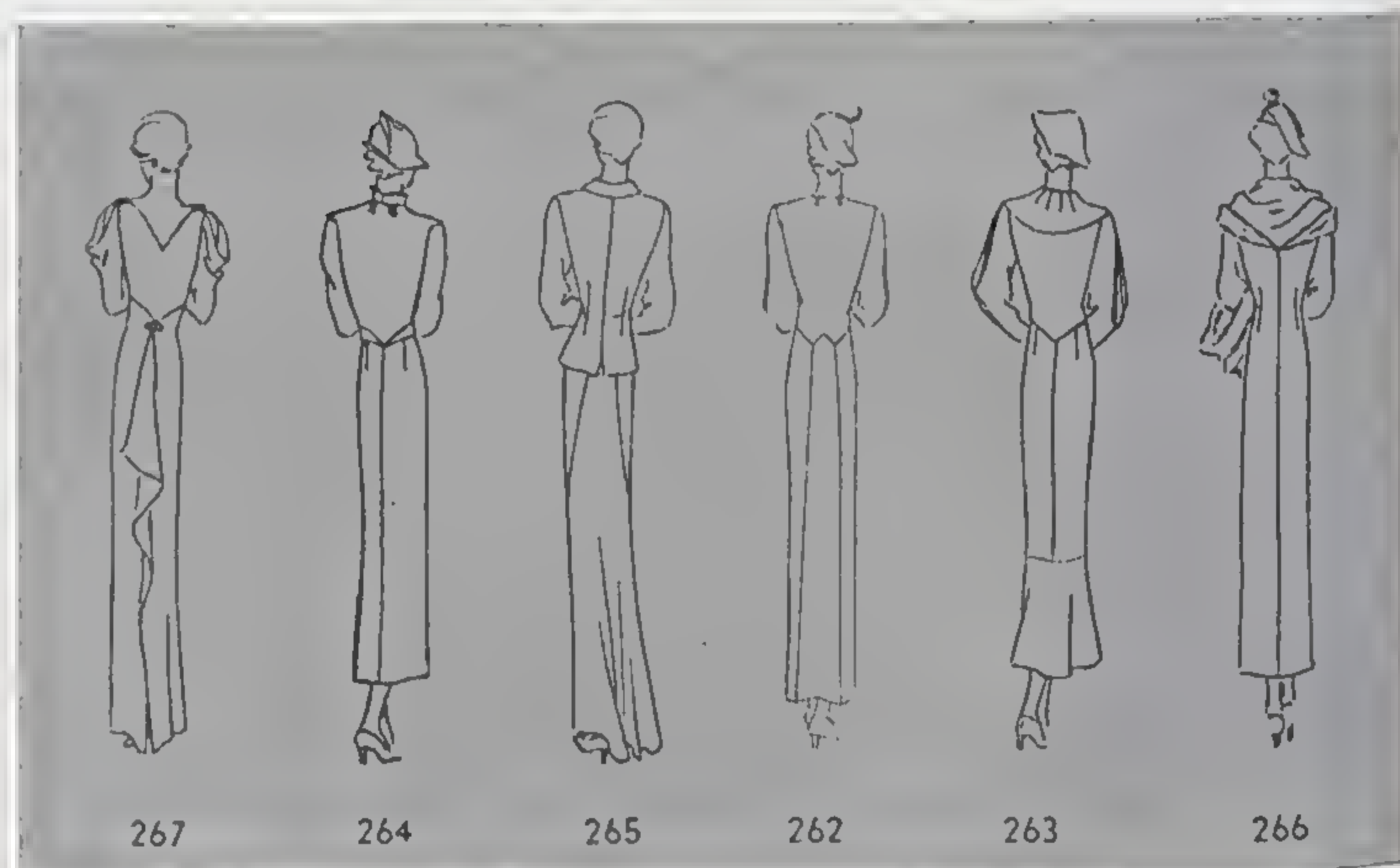
A DeVilbiss Atomizer is notable for its accomplishment in taking a single drop of perfume and transforming it into 2000 tiny particles, breathing a more subtle, diffused fragrance than is possible with daubing . . . Small wonder, then, that leading perfumers recommend spraying, and that fashionable women are following their suggestion . . . With atomization, there is no danger that perfume will leave a stain on dainty fabric . . . You will be gratified with the new DeVilbiss closure device, which prevents evaporation of your costly perfumes . . . Illustrated above is the new DeVilbiss Traveler's Atomizer—a gracious requisite for the woman who wants her favorite perfume with her, wherever she may go . . . The DeVilbiss Company, Toledo, Ohio.

DeVilbiss

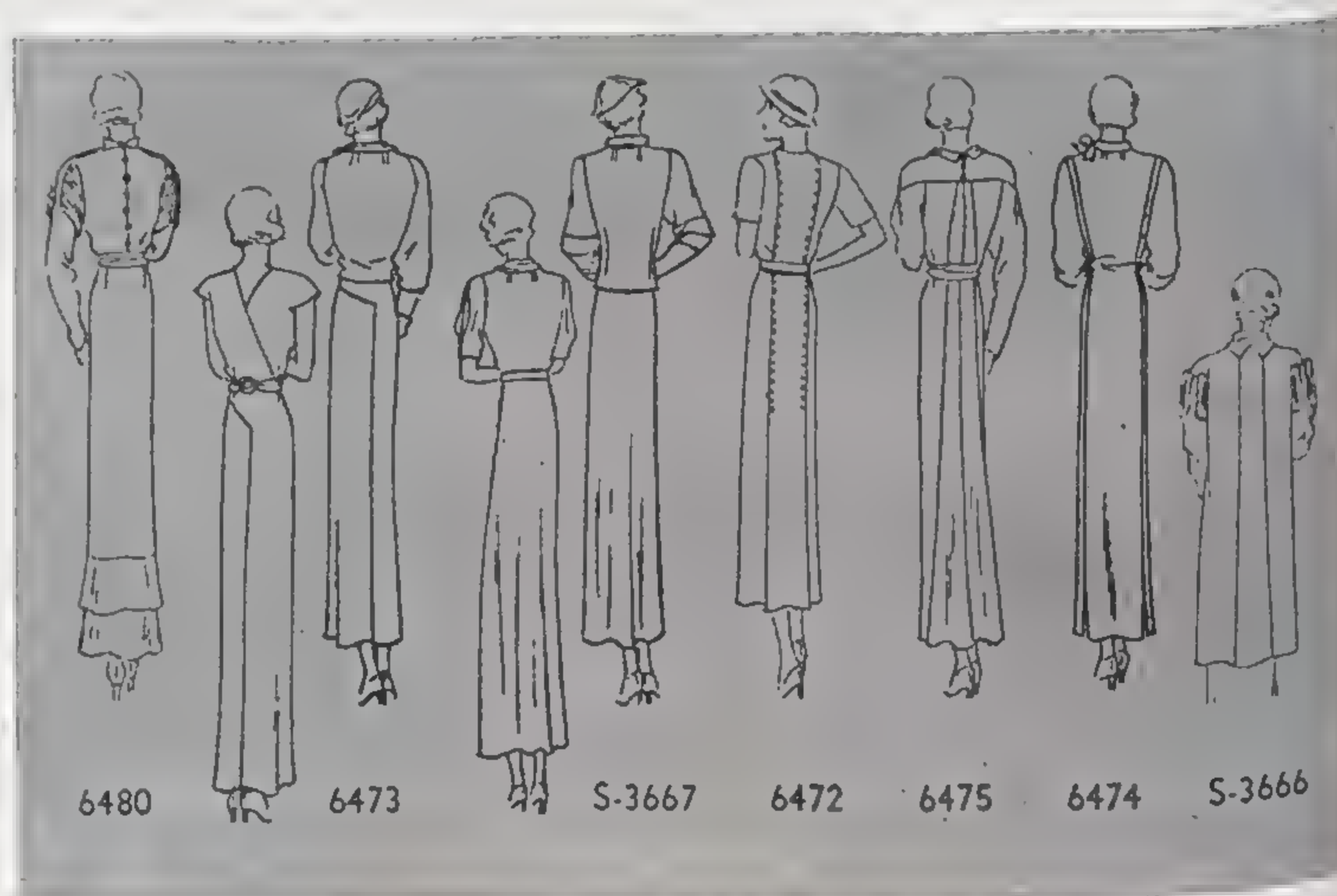
Perfume Atomizers



BEHIND THE BACK OF FASHION



Here, you get a second view of the models shown on page 82—all Couturier Designs, originated in Paris and embodying the newest details of the mode. These rear views will give you an idea of their skilful cut and seaming. Muffs are back, too



Above, you see the costumes shown on page 83 as they appear from the rear. Notice the use of panels, the variety of sleeves, and the careful fitting at neck-line and hip-line—all important details. And notice, too, the lengths of the skirts. No. 6480 appears on page 82

TYROLIAN TRIUMPHS

(CONTINUED FROM PAGE 69)

his words. Cecil Beaton, in a *Vogue* of 1932, wrote an article called "Putting on Local Colour"—and told how many smart women were wearing the native clothes and gadgets while they were "on location" in the Salzkammergut.

Here, the return of beer, too, has had its effect, bringing native yodelers in droves to these shores.

This summer, Schiaparelli and Maria Guy were both infected with the Tyrolian germ; and, with their hats and coats, gave the whim an authenticity. The short coats, the peaked hats, the high collars all fitted in miraculously with the new line and manner. You have only to look around you to see these external effects (in the city, the Tyrolian hats; at resorts (Palm Beach, this winter), the shorts and the suspenders and again the hats, often knitted and always with a feather). You have only to talk to

your travelled friends to see the profound grip the Tyrol has had on their hearts. From Katharine Cornell to Paul D. Cravath, from Emil Jannings to Thornton Wilder, from the Maharaja of Kapurthala to Lady Castle-rosse, the enchantment holds. The sophisticates and the artists of the Continent and of England and of America flock to the Tyrolian mountains and lakes for their joy and their rest.

The snap-shots shown on page 69 were taken by Horst Bohrmann at Pertisau on the Achensee, an adorable example of the Tyrolian village, and the scene of the filming of the "Constant Nymph," with Brian Aherne in the leading rôle.

Mr. Horst, enamoured as every one is of the country there, writes of the "clean white houses with their bright coloured flowers and wooden balconies," of (Continued on page 110)



All Three Wear Size 9½!
...would you believe it?

belle-sharmeer stockings fit every type of leg... perfectly... in width, in length, as well as footsize

THREE women may wear the same size stocking. Yet one wants a shorter stocking with a narrower ankle... the second may need an extra-length stocking with a proportionately higher shaping... and the third may have heavier legs than either of the other two. Each needs her own particular stocking... her own individual proportion.

Now in sheer, clear *belle-sharmeer* stockings you will find your own exact measurements. You'll find them sold exclusively by one good store in each community. Chiffons, service chiffons, and service weights in the season's smartest shades. The prices will please you as well as the stockings. The *belle-sharmeer* division of the Wayne Knitting Mills, Fort Wayne, Indiana.

belle-sharmeer
STOCKINGS
designed for the individual

Illustrations and text copyrighted 1933 by Wayne Knitting Mills

brev
for small women

modite
for medium sizes

duchess
for tall types

also **classic**
for larger legs

GUIDE TO LOTUS-EATERS

(CONTINUED FROM PAGE 55)



"AMBASSADOR"

...an all-caracul coat with
flattering silhouette... created
and produced by Stein & Blaine.

Stein & Blaine
INC.

13-15 West 57th Street, New York

no household. There is no business. This—the dream—is reality.

- At night, Hawaiian guitars twang among the tall palms—quavering, metallic, but rhythmic. You have heard them in night-clubs at home, but there they sound cheap. Here, they belong. In the fashionable night-clubs of Honolulu, jazz shakes the roof. The moon is preternaturally large and light. People, sophisticated and beautifully clothed, dance under it.

- At Waikiki, four miles away, the moon shines on the incoming waves and the white skins of foreigners bathing, and on the blached, fine sand. There is a great deal of laughter on the beach—and, almost always, music.

But the old gods are still there, in temples and in the seething cores of unrequited volcanoes.

HAWAIIAN ENCHANTMENT

- The other Hawaiian islands beckon. See them, the devil whispers. Procrastinate! Take life slowly, savouringly. You can catch the next boat to the Antipodes. Wait!

- You pass the gleaming white cliffs of Molokai. They are alive with waterfalls, rainbow-shot. Maui comes, the island of Haleakala, greatest of extinct craters. You stroll through tortuous lanes of tree-moulds—down eerie tunnels of lava. A volcano city—desolate—taken from men and given back to the gods.

- Then the great island of Hawaii, where the largest volcano in the world rears its head above the sea. Where the crater Kilauea yawns is the throne of the goddess Pele.

Near-by, bubbling like a giant cauldron, is Halemaumau, the pit of Everlasting Fire. A visible hell.

- Then back to Honolulu—urbanity tinged with the lotus. Sophistication perilously near to primordiality.

- The liner sails again. Across the equator—across the belly of the world. Still pointing south. As the sun grows hotter, the water turns greener, bluer, purpler—more unbelievable with every hour.

SAMOA

- Pago-Pago. High, verdant cliffs. Between them glides the white liner. Samoa, at last, beloved of Stevenson. For four hours the steamer ties up to the wharf. A second to the blind; an eternity to the aware.

- The natives are holding a festival. The siva-siva dance. The fine copper bodies twist and turn, slowly, sinuously, with absolute control. They chant barbarian war tunes as they dance. They wear only the lava-lava skirt—it flings and flirts to the thud of the tom-toms.

- A village on the outskirts of Pago-Pago. The kava-ceremony, held on the village greensward. The village hostess—the maiden—allows each native to choose his kava root from the kava-bowl. She goes to the old men first. Near-by, two duennas jealously guard the maiden—wait carefully.

If you drink kava, the imp whispers, you will get drunk. Tranced. It tastes sweet at first, then acid and bitter. Soon, you become melancholy, drowsy. You are doped, and you dream.

- You have no need to dream. The dream is Samoa. Forests beyond belief in their complex green luxuriance—their creepers and tree-ferns, their coconut-palms and breadfruit-trees. Hills, ravines, waterfalls. Fantastic, fictitious glades.

- The women wear red-and-white or red-and-yellow cloths, wrapped around them from breast to calf. The women wear flowers and shells in their hair.

The men—the unspoiled ones—are beautifully built, full of grace. Their language is soft and liquid. Their teeth gleam.

The liner leaves—not too soon. Samoa is insidious, perilous. The imp must be fought—a while longer, at least.

- Fiji next. Suva, the port, is shocking in its modernity. But around it the jungles press inwards—thick with the ghosts of remembered cannibals.

When you see the Fijians dance, the past claims you utterly. One dance is a war-dance, done by the men. Their bleached hair is worn in an elaborate top-knot. Their bushy beards bristle. They brandish weapons as they jump half around from side to side.

- Another, the meké, is done by women sitting. By their arms alone. They are rubbed with oil, they glisten. The movements are very slow, very rhythmic. The flowers they wear on their necks and in their hair tremble. The chanting of the men and the thumping of drums get into the blood—become irresistible. That is the meké.

- But the boat—guardian of sanity—moves on. The hum of the turbines drowns out the drums; and, in the chatter of shipboard companions, the chanting is lost.

NEW ZEALAND

- Auckland next; the handsome harbour of New Zealand. Englishmen, Chinamen, Maoris. Mountains—uplands—lakes. A thousand freaks of Nature on this island. The Lord of creation went mad when He made New Zealand. Lakes, waterfalls, innumerable pools—boiling frantically or quite cold—smoke fissures—mud volcanoes. The great geyser-land of Rotorua, where tall, finger-like geysers point accusingly to a deaf heaven.

- From the ruined fort of the Tanui tribe on Mount Eden, you see the great Auckland harbour with the liner riding at anchor. Turning to the other side, you see the lean Maori boys whirl intricately in the rapid haka dance. They brandish miniature war-hatchets. They gesture as their forefathers used to on the eve of war.

- Some of their fathers—the older Maoris—are still tattooed everywhere—face and body. The more tattoo, the greater the Maori. They look like grim masks—frightening in the dark.

At night, in the giant kauri-trees in a forest near Auckland, you see the moon—the largest moon yet. A moon exclusive to New Zealand—and surely magical.

- Again the boat goes. Three more days of the swift-riding ship. Three more days of lotus-eating and dreaming, uninhibited by the hedonistic comfort of the boat and the careless gaiety of the nights.

- Sydney's famous harbour it totally obscured as (Continued on page 102)

Now the Season of Winds - GUARD WELL YOUR COMPLEXION

by Patricia Gordon

THIS FALL AND WINTER, know the joy of a complexion protected against gusty winds and rigorous cold. Severity of weather is set at naught by the unique Princess Pat *daytime* skin protection. In the morning, use Princess Pat Skin Food Cream. Then, over it, apply Princess Pat Ice Astringent. For just a moment... then remove the creams. Your skin is then nourished for the day... the pores are closed. There is no stickiness of cream to hinder make-up. For the magic of this treatment is that its *effect* endures,

though the creams have been removed from the skin completely.

TO CARRY protection further, to enhance your make-up marvelously, there is Princess Pat Tinted Foundation. It is applied to groom the skin to smooth, velvety perfection before rouge and powder. But also it acts as a protection—itsself unseen, yet giving springtime to your complexion in the seasons of fall and winter.

AND TWO MORE wonderful beauty aids combine to perpetuate facial youth... Princess Pat Double Strength Muscle Oil, and an *exclusive* Egg Masque.



Used together, these preparations banish wrinkles, firm the drooping tissues, and remold contours almost incredibly.

Make-up as only Princess Pat provides. There is only one *duo-tone* rouge, Princess Pat. Your color seems actually to come from within the skin, like a natural blush. And only one almond base face powder. To caress your skin to such loveliness that only beauty is seen, with invisibility for the powder itself. Eye shadow in modulating tones to avoid artificiality. Lip rouge to give beautiful color in such natural effects that *only color* is seen... not heavy, waxy substance. For eyelashes, Princess Pat Mascara that is positively moisture proof and permanent.

PRINCESS PAT

LONDON

CHICAGO



That Film On Teeth

The Source of Many Tooth Troubles



Why Teeth Discolor and Decay

Why Germs Breed Around Them

What you already know is this: Despite all your brushing, your teeth still discolor. Tartar forms on them; so they need frequent dental cleaning. And some teeth still decay.

You know whether what you do and what you use, fail to keep teeth clean. If old methods don't protect you, there must be something wrong.

The trouble lies in a slimy, ever-present film which you can feel with your tongue.

That film is where the stains lodge, spoiling the teeth's whiteness. That film is what combines with other substances and hardens into tartar.

That film is what holds food particles. There they shortly ferment and form acid. This acid, authorities believe, is the chief cause of tooth decay.

And in that film is where germs multiply—the germs which cause countless troubles.

Feel your teeth with your tongue. However often you brush them, you may find that film still there. Every discolorment shows in it.

And we can't combat successfully the acids or destroy the germs while that film remains to protect them.

The great need is a tooth paste to attack that film. For, day and night, it holds germs to the teeth.

That, in all probability, is your situation unless your dentist has already told you of Pepsodent. Pepsodent is your safeguard to clean, safe teeth—teeth that stay polished long.

For science has made great progress on this film problem.

Now There's a Way to End Film To Keep Teeth Really Clean

There have been many false theories about teeth-cleaning. Many ways which seemed good have proved worthless—in fact, are now known to be harmful.

Pepsodent is called the special film-removing tooth paste. When you use it, you will know the reason.

The basis is a special cleansing and polishing material. Its object is to remove film—safely, thoroughly.

Some cleansing materials remove film but scratch enamel. Others are safe but too soft to be effective. That fact made the development of the ideal material seem impossible.

But, after 13 years, the ideal



Pepsodent
REG. U. S. PAT. OFF.

The New-Day Dentifrice

Free—10-Day Supply

THE PEPSODENT CO. 4281
Dept. 1710, 919 No. Michigan Ave.,
Chicago
Mail 10-Day Tube of Pepsodent to

Name _____
Address _____
City _____

ANGLO-AMERICAN DESCENDANTS

(CONTINUED FROM PAGE 59)

governesses on the shabby nursery floors of country houses, came these brilliant creatures who swept all before them in the red-brocaded, candle-lit drawing-rooms of the time. They were not heiresses in the modern sense—there were then no vast American fortunes, and Europe was wealthy. These were love-matches! Some explanation of their success can be found in contemporary accounts which agreed that the Americans were dazzling, full of vitality, the first exponents of chic as we know it. They had *esprit*, a virtue that had languished of recent years. There was no resisting them! More and more Americans left their parents' brown-stoop houses, and, by way of Grace Church, arrived at the pillared doorways of Mayfair. The faubourg Saint-Germain and the most secluded quarters of sleepy Rome also received them. Everywhere society awakened to the new liveliness, to the wit and charm of such women as Consuelo, Duchess of Manchester, and others who remind one of the Elizabeth Montagues of the eighteenth century.

But what of us, their children and grandchildren? Well, we are a very mixed lot. Some of us are abysmal failures with flashes of American vision and energy gone mad, leading half-comic, half-pathetic careers, careering round our more unpleasant colonies. Some of us would be met with more wits than reporters if we revisited our mother's land. But we claim that even the black sheep among us are not as the native black sheep—there is a defiant gaiety about them.

Even those who have not made any notable mark in the world exhibit the restless energy and social gifts transmitted to them by their mothers. There is the Arctic explorer who has become a sculptor in Montparnasse, the impoverished squire who modernized his ancestral home with his own hands, the colonial administrator lost in the Australian bush from whence come immensely long and clever letters—these and other characters are food for novelists and playwrights.

Yet at least one of the children has made world-history, has moved vast forces, and (very American this) has told us all about it, written it all down. Nothing for that matter can stop us from writing—whether we are successes or failures.

BRILLIANCY IN THIS GENERATION

A typical child of an international marriage is Clare Sheridan—and who could be more pleasingly international? She is the *enfant terrible* of our time. She has asked every world figure of our age the most tactless questions and written down the replies they have been surprised into making. And she has at the same time sculptured these, the most interesting of living heads. (She gives the best parties in the Sahara at her house beyond Biskra.)

But the Mount Everest among us is Winston Churchill. His mother, Lady Randolph Churchill (Jennie Jerome of New York), was one of the most remarkable women that ever left America. Having fascinated every one from King Edward down by her dazzling looks and marvellous spirits, she ar-

rived in middle-age to become (just for the fun of it) organizer of enterprises ranging from hospital ships and several war hospitals, to immense pageants, one of which almost broke Mr. Cochran. Perhaps her most significant effort was the revival of the Eglinton Tournament, when she managed to clap into armour the heirs of our oldest families and such noblemen as the Duke of Marlborough and Lord Wimborne and sent them tilting at each other on horseback.

No one can quite understand Winston, who did not know his mother. Though the soldier in him may derive from Marlborough, his constructive genius, his organizing mind, his rapid decision (mistaken for impulse) are authentically American, making him one of the best Englishmen since Disraeli. And in him there is, half-suppressed, a love of painting, not at all a Churchill quality, but an aspect of the American passion for design. But the most remarkable element in his nature is his love of literature and his ability to make it, for his life of his father is an accepted classic and his great work, *The World Crisis*, is a revelation of a man of action who is also a man of letters. His cousin, Shane Leslie, another Anglo-American, began with politics and poetry and is to-day one of our best-known biographers and has, like so many of us, married an American in his turn.

THREEFOLD BEAUTY

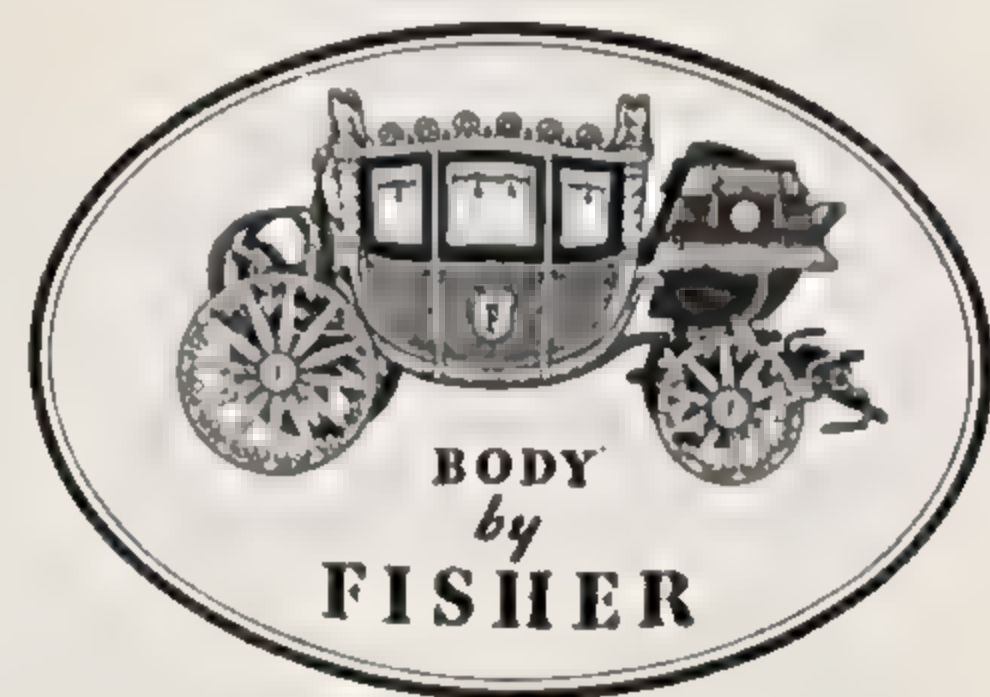
The three handsomest and most popular sisters in London, strikingly typical of the vitality and "go" of Anglo-American descendants, were the daughters of lovely Mary Leiter of Chicago who married Lord Curzon of Kedleston. One was Lady Cynthia Mosely. Another is Lady Ravensdale, who two years ago returned from Russia to attend the Abyssinian Coronation festivities, settling down later to her usual winter of hunting in England, which is only interrupted by music parties in town. And Lady Alexandra Metcalfe, the youngest, who has clean-cut features, is *très fine*, delicately built, and one of the most decorative pieces on the London chess board.

Let us look at some of the young sons of American mothers. Viscount Harcourt, great-nephew of Morgan the Elder, works in the City and has a career before him; Viscount Borodale, son of Beatty the Admiral, who married Ethel, daughter of Marshall Field, is one of the most serious and promising young men in the House of Commons; Viscount Lymington, also in the House and a very brilliant agriculturist, a son of the Countess of Portsmouth (the former Marguerite Walker, from Kentucky), has himself married an American, while his younger brother lives in Wyoming; Sydney Herbert, nephew of Mrs. Cornelius Vanderbilt, is most successful in finance, as well as being immensely popular. Lord Ivor Churchill, son of an American Duchess of Marlborough, is an expert connoisseur of modern painting, while others who have made their mark or are, one is reasonably certain, about to make it, include Viscount (Continued on page 104)



Not a hair out of place

This serenely confident young lady has just stepped from her car. She has no fear that her hair was tousled or her gown ruffled by unkind breezes, for her car has Fisher No Draft Ventilation, latest and greatest contribution to personal appearance and comfort — to health and safety. No Draft Ventilation, in any weather, provides fresh air without chilling drafts on any passenger. In stormy weather it keeps the interior of windows and windshield safely fog-free. And in appearance it sets the new style — visibly identifies a car as modern. Doesn't all this make it more important than ever for you to have a new car — and for that car to have Body by Fisher?



on GENERAL MOTORS CARS ONLY:
CHEVROLET • PONTIAC • OLDSMOBILE
BUICK • LA SALLE • CADILLAC



MARTEX

**Bath towels • washcloths
and bath mats • • •**



Resist these bath towels if you dare! Made by Martex, who have been producing only the finest bath towels for over 35 years, they offer the final touch of beauty and usefulness to every well-appointed bathroom. Skimp if you must on some things but it is pound-foolish to deny yourself the finest bath towels that can be made. Martex bath towels keep their beauty and wear so much longer that *they will actually cost you less in the end than ordinary bath towels.* Your nearest department store or linen shop can supply you with Martex bath towels for as little as 50c and up to \$2.50. Wellington Sears Co., 65 Worth St., New York City.

AS FRENCH CORSETIERES FIGURE THE MODE

This Vonny model of stretchable satin (right) has diamond inserts that stretch up and down and a lace brassière cut to lift the bosom properly

Marguerite Sacrez builds a soft satin corset (below) up over the ribs into a point attached to the brassière—giving freedom to the upper torso



Madame Charmis inserts an opposing band under the bust and across the top of the low back to give freedom above the waist on this corset (shown below). You can get this at Jay-Thorpe



Parabère makes a separate girdle (at left) fitted especially to the figure to give a soft moulding from above the waist-line to below the hips. Parabère also made the well-designed brassière

LAIRD, SCHOBBER



New York B. Altman & Co.
Akron The M. O'Neil Co.
Amarillo Regent's, Inc.
Atlanta Rich's, Inc.
Atlantic City M. E. Blatt Co.
Baltimore Hotelier Brothers Co.
Bellingham Jos. Hilton
Birmingham Jack Davis, Inc.
Boston E. T. Slaterry Co.
Bradford I. Oppenheim
Brooklyn Abraham & Strauss
Buffalo Flint & Kent
Butte The Symons Dry Goods Co.
Charleston, W. Va. May Shoe Co.
Charlotte Gilmer-Moore Co.
Chicago Chas. A. Stevens & Co.
Cincinnati The H & S Pague Co.
Cleveland The May Co.
Columbus, O. The F. & R. Lazarus & Co.
Dallas Kellon Shoe Dept.
Dayton S. Drayton & Son
Denver The Rike-Kumler Co.
Denver The Daniels & Fisher Stores Co.
Denver The May Co.
Detroit R. H. Fyle Co.
El Paso The Guarantee Shoe Co.
Fort Worth Washer Brothers
Freese Vogue (Redder Shoe Co.)
Hastings Krupp & Tully, Inc.
Indianapolis The Wm. H. Block Co.
Iowa City Donby Boot Shop
Jacksonville Frances Marion Shoppe
Jamestown Wade Brothers
Kalamazoo Bell Shoe Co.
Kansas City John Taylor Dry Goods Co.
Lansing The Shubel Co., Inc.
Lexington S. Bassett & Sons
Lima The Sill Shoe Co.
Los Angeles Wetherby-Keyser Shoe Co.
Louisville The Stewart Dry Goods Co.
Madison Greenlee Shoe Corp.
Memphis Wesner Bros., 1/2 Levy's
Milwaukee T. A. Chapman Co.
Minneapolis The Dayton Co.
Mobile John J. Damrich Co., Inc.
Morgantown Fashionable Shoe Store
Nashville Maxwell House Shoe Co.
New Haven Hamilton & Co., Inc.
New Orleans D. H. Holmes Co., Ltd.
New York B. Altman & Co.
New York Cammeyer, 677 Fifth Ave.
New York John Wanamaker
Norfolk Smith Ballance-Nunn, Inc.
Oakland Peters Bros. Shoe Co., Inc.
Oklahoma City Eaton's Smart Footwear
Omaha Napier's Booterie
Omaha Thomas Kilpatrick & Co.
Parkersburg The Regent Shoe Co., Inc.
Philadelphia Strawbridge & Clothier
Phoenix Wetherby-Keyser Shoe Co.
Pittsburgh Joseph Horne Co.
Portland, Ore. Meier & Frank Co.
Reno Tailor's
Richmond F. W. Dabney & Co.
Rochester S. Forman Co.
Sacramento Larsons, Inc.
Saginaw Wm. Boris Dry Goods Co.
St. Louis Famous-Barr Co.
St. Louis Sile, Baser and Fuller Co.
St. Paul Schunemann & Mannheimers
Salt Lake City Zion's Co-Oper. Mer. Inst.
San Antonio Frank Brothers
San Francisco Livingston Bros., Inc.
San Francisco O'Connor, Moffatt & Co.
San Francisco Semmer & Kaufmann
San Francisco The White House
San Jose The Herald Shoe Co.
Santa Barbara Michael A. Levy
Scranton Lewis & Kelly
Seattle Turrella
Spokane Spokane Dry Goods Co.
Syracuse O'Malleys
Tecoma McDonald Shoe Co.
Toledo The Lasalle & Koch Co.
Tulsa Crosby Bros. Co.
Tulsa Walk-Over Boot Shop
Utica Tectors
Walla Walla A. M. Jensen Co.
Washington Woodward & Lothrop
Wichita Jones-O'Neal Shoe Co.
Wichita P. B. M. Co.
Wilkes-Barre Walker's Shoe Store
Worcester Denham & McKay Co.

STYLE INTEGRITY

Is Always Signed

Just as Gabrielle Chanel signs her gowns, and Suzanne Talbot labels her hats — so Laird, Schober, by signature, pledges style integrity, originality and quality in Footwear, designed each season to complement the creations of les grandes coutourier. Such world-renowned signatures in your wardrobe assure not only distinction but the economy of quality.

ILLUSTRATED—Tabarin—Formal Suede Pump with Louis XVI Fleur de Lis Tongue and new Continental Heel of Enamel Kid, contrasting Kid pipings. Vestee—High-cut Oxford of Enamel Kid with Suede vamp and Metal Hooks, contrasting Kid pipings.



THE ULTRA IN FASHIONABLE FOOTWEAR



Bradley frock No. 7930

HOW'S

YOUR

Game

GOING?

MAYBE it isn't the course . . . or the clubs . . . or the caddie. Maybe it's the costume. Maybe what you really need is a change of personal scenery. We can recommend this Bradley suit: plenty of room under the arms and at the waist; plenty of length at the back; kick pleats in the skirt; an elegant hand-knitted scarf, long enough to wrap around twice and anchor firmly to windward. And a general smartness not often seen in such a useful garment. Charles A. Stevens of Chicago has it in a complete range of colors . . . not only for the North Shore, but for the campus as well. They are showing it at \$19.75, and you will also find it (with other Bradley fashions) at leading shops throughout the country. "Slip into a Bradley and out-of-doors."

Chas. A. Stevens & Co.

19-25 N. State St.

Chicago



Making its debut is this smart new DeVilbiss perfume atomizer in crystal and black. It has the efficient closure feature that distinguishes the series

ON HER DRESSING-TABLE

(CONTINUED FROM PAGE 90)

gruelling exercises that leave you with lameness in your muscles and a loathing in your heart for physical exertion of this sort? If you do, but feel that the time has come to do something about improving your figure, betake yourself to the Gary Health Studios, which you will find perched high above the city in the Chrysler Building Tower. There, in air-conditioned rooms, you are given exercises of the relaxed type for ten or twelve minutes that not only gradually correct whatever discrepancies as to figure that you may have, but develop good posture, as well. And that, according to the director of this institute, is the end and aim of all the work. For correct posture automatically makes you more graceful and lithe; it allows the internal organs to function as they should; it keeps you looking and feeling young. Following the exercises come a sojourn in the electric cabinet, an exhilarating shower, and then a restful, soothing massage that literally kneads new life into your body. The amazing part of it all is that, even without dieting, this simple régime actually takes off excess pounds in the spots from which you most want them banished.

Clever, these Ogilvie Sisters! Come what may in the form of a hair crisis, they have a beneficent preparation to see you through. Now, for the special benefit of dry, lifeless hair and scalps that are given to flaking, they have

brought forth a grand new shampoo called Pine Soapless Shampoo. There's not a trace of alcohol in it to dry the hair—only those kindly oils that have the faculty of restoring to the hair the softness and lustre you thought had departed forever. What you do is to wet your hair, massage in the fluid, wash it off with several rinsings, and your hair is healthier and lovelier than it has been in weeks. You can buy this shampoo at most of the better department shops.

Another aid to hair beauty is the Stranzit Hair Brush, the newest member of the famous Pro-phy-lac-tic brush family. Long, flexible bristles mark it as a good brush. But, what makes it worthy of special mention is that the bristles, which are arranged in wave-like rows, actually separate the hair into strands and give each individual hair a thorough brushing and polishing. What's more, they penetrate to the scalp and set up the increased circulation we all know is the very foundation of hair health. You'll find this brush at a very moderate price in the department shops all over the country.

The Marlaine shop on Fifth Avenue is the proud parent of a new rouge that is as smooth and creamy and easy to apply as you'll find anywhere. It's called Rouge Florentin, it's a blood tone that is compatible with most skin colourings, and it is put up in attractive little black jars with gold accents.



MARTINUS ANDERSEN

Here is a comprehensive group of bath-dressing-room equipment in black-and-white glass. Simple and lovely of design, and modest in price, too, it is available from Altman

Actually a \$3.00 powder for 55¢

Compare them yourself at Toilet Goods Counters

POND's new Face Powder compares, ingredient for ingredient, with the most expensive face powders you can buy.

Its colors! Match them with that \$3.00 powder you used to buy! Pond's six shades have been created to blend with every shade of complexion.

Fineness. Laboratory tests show there is no finer powder. Its tiny velvety particles are infinitely soft to the skin. It is absolutely free from grit.

Fragrance. The fine perfume in Pond's Powder is just like the delicate, elusive scent in a \$10.00 French powder.

You will love the smart glass jar Pond's comes in, too. Like the kind in which costly French powders are packaged. It keeps the perfume from evaporating and you can see just the shade you buy.

Try Pond's and you will never spend more for powder again. The 55¢ box makes ordinary \$1.00 boxes blush for shame. There is a big generous \$1.10 size. 10¢ and 25¢ sizes are at the 5-and-10 and variety stores.

Tune in on the Pond's Players every Friday, 9:30 P.M.,
E.S.T. WEAf and NBC Network

Pond's Powder

Six Perfect Skin Shades



Send 10¢ (to cover cost of postage and packing) for sample of Pond's exquisite Face Powder in glass jar.

POND'S EXTRACT COMPANY, Dept. X, 110 Hudson Street, New York City. Please send me (check choice): Naturelle ☐, Light Cream ☐, Rose Cream ☐, Brunette ☐, Rose Brunette ☐, Dark Brunette ☐.

Name _____ Street _____

City _____ State _____

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CHOOSE YOUR BEAUTY CREAM FOR WHAT IT DOES

Alluring promises are of little worth if your beauty cream does not keep its word. "But what can I expect?" you ask.

From the HARRIET HUBBARD AYER creams you may expect . . . and find . . . a safe, sure, effective road to loveliness . . . a method that has kept faith with beauty for a whole generation.

The HARRIET HUBBARD AYER creams cleanse, soften, refine, protect, *beautify*. More than this no cream in the world can accomplish.

Each day, as you sit before your dressing table, you can keep your skin fresh, smooth and radiantly blooming with the quick HARRIET HUBBARD AYER beauty treatment, using these creams:

LUXURIA

. . . foundation for beauty . . . the famous "all purpose" cream, which is all many women need.

45c, 85c, \$1.05, \$2.75

SKIN & TISSUE CREAM

. . . to help smooth out lines and wrinkles.

85c, \$1.65, \$4.40, \$7.15

BEAUTIFYING FACE CREAM

. . . the cherished beautifier and delicate base for the HARRIET HUBBARD AYER powders.

85c, \$1.65, \$4.40, \$7.15

Send for the free booklet
"All for Beauty"

HARRIET HUBBARD AYER
INCORPORATED
BEAUTY PREPARATIONS

MONTREAL **NEW YORK** **LONDON**
PARIS

FASHION INHIBITIONS

(CONTINUED FROM PAGE 65)

I don't want to look like any one—to wish that would be to admit an inferiority complex. I'd like to live ten thousand years from now, as I think the world will be so much more interesting then.

ELEANOR PATTERSON (Washington editor): Something I have never had—and never expect to have: a sable coat to my heels, lined in emerald velvet.

LUCREZIA BORI (opera singer): I would like to wear a flowing Grecian robe and sandals with no stockings.

NAZIMOVA (actress): I thought I had no inhibitions, but now I know why the two pairs of Russian boots, one grey and one bright brick suède, which I bought in 1925, are still locked in a closet.

ANITA LOOS (writer): About my desires in clothes—I am afraid they are too mild to be of much use. In fact, they are so mild there isn't the least excuse for suppressing them. I have really never loved anything in the way of clothes with the passion I have always had for sailor-suits. As a child, I used to have two main sailor-suits a year—blue serge for autumn and shepherd's check for spring. Last spring, I had another shepherd's check, and I am as thrilled with it as if I hadn't had dozens of them. This past year has given me a big break with sailor-suits in fashion. I got from Mainbocher his navy-blue and white evening dress made on sailor lines. However, it makes no difference to me whether they are in style or not—I love them just the same, and, when I am old and grey, I am sure people will say, "There goes old lady Loos in her sailor-suit."

THE NUDISTS

LUCY LINN (distinguished Chicagoan): I have always rather fancied Eve, and think a fig-leaf in the sun a divinely simple solution to appeal to a tired and blank mind.

CORNELIA OTIS SKINNER (*disease*): My suppressed desire has been to wear a one-piece bathing-suit and look like Marilyn Miller.

LILLIAN GISH (actress): Were it not for the custom demanded by law and fashion, I should like to wear as little dress as possible, and, as my courage increased, to diminish that little to the vanishing-point.

UNIFORMISTS

FLORENCE HEIFETZ (former movie star): My great desire at the moment is—all the grace, charm, allure, and dignity put into one black satin costume—suitable for informal wear, made so that, when discarding a clever jacket of some sort, one is exquisitely gowned for the most formal occasion.

INA CLAIRE (actress): I would like to have one evening dress, one suit, one daytime dress created especially for me and made up in colours most becoming to me and never have to change the style of any one costume. On the stage, I would like to wear the costume of every period there ever was. At no time, however, would I want to appear too much out of the period in which I am living in private life.

V. SACKVILLE-WEST (author): I want always to wear a riding-habit.

THE MISCELLANEOUS GROUP

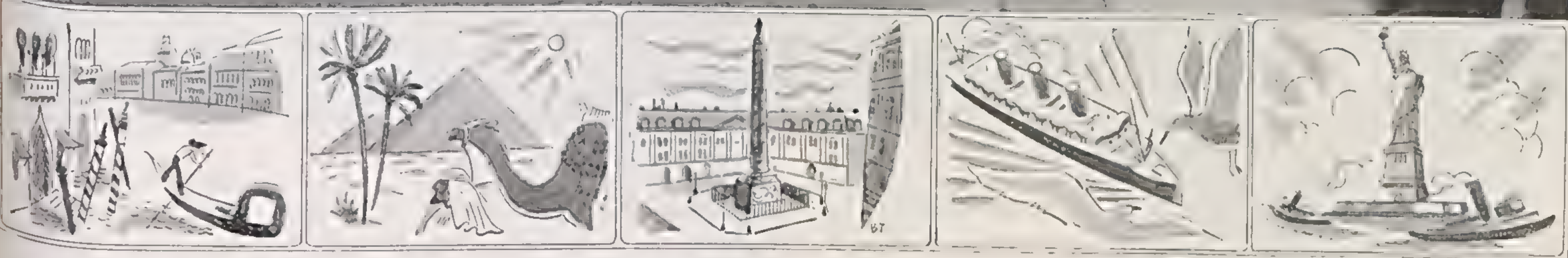
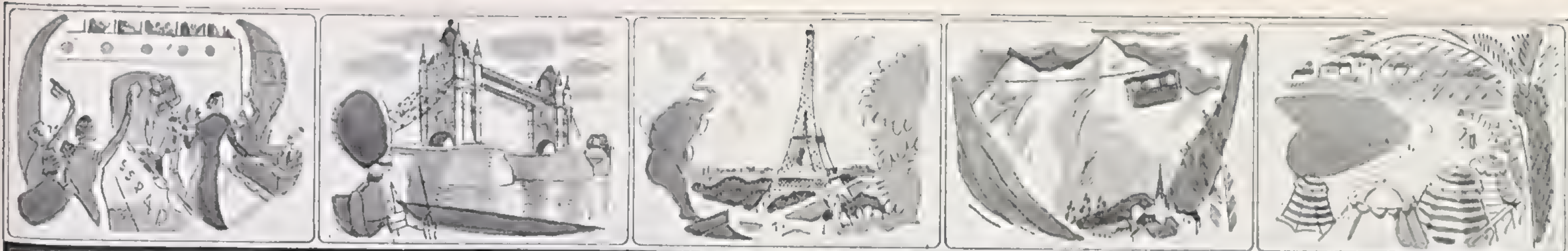
LILY PONS (singer): I would wear the clothes of the Second Empire (the régime of Napoleon III.) all the time—night and day. I think the all-white clothes of this era, with their high waists and long, flowing skirts, most flattering of all. Or, I would run around in boyish clothes—trim, neat, tailored suits (I get mine from Milgrim), plain shirt-waists (I have stacks of them from d'Ahetze), with my name "lily" written on them—no capitals on name ever—and slouch hats. I would even dispense with the skirts and wear pants. I detest flowers, pearls, and any doo-dads in hair. I can't bear anything but pumps—I have mine made by Yanarelli of Buenos Aires. I wear nothing but pearls at night—no jewels by day, except for a large stone ring now and then. If the weather permitted, I would run around bare-legged all the time, in open, white, childish sandals. "Ita" is my pet jaguar—six months old—gigantic topaz eyes.

IRENE McLAUGHLIN (former dancer): I can't remember having pined for a great deal in my lifetime, and don't let this sound vain to you. It so happened that at eighteen I started making my own living and at nineteen was almost in a position to buy anything my little heart desired. This made my life's wants simple, and most of them date back a long way. As a flapper, I longed to wear large velvet hats, bareback dresses, beauty spots, and long earrings like Lotta Faust. The first great hunger I had for material things was for a gold mesh-bag. Right now, my only form of heart hunger seems to be to bring home another dog from the Refuge.

CONSTANCE COLLIER (actress): The only fashion I really like is the height of fashion, whatever period; but then, you see I am very shy, and I always think the most subtle form of ego is to adopt a period for one's own of a bygone style—it is merely an unworthy way of making oneself conspicuous. I admire a perfectly dressed woman whose clothes are so beautifully cut they are practically unnoticed and are merely an exquisitely chosen frame for, let us hope, a still more exquisite picture.

GERTRUDE LAWRENCE (actress): Have I any yearnings? Let me see; yes, I yearn for furs! Masses and masses of them! Velvety chinchillas, snowy ermines, luxurious sables, caressing foxes! Do I ever hanker to look like a famous painting? Yes, but I can't say which, offhand. Sometimes it's Botticelli, sometimes, it's Augustus John! The clinging velvets of Gainsborough, I think, are just as lovely as the chiffony draperies of Rossetti and Burne-Jones. But if there were no such thing as fashions, little Gertie wouldn't worry! She'd just hie her down to some sunny beach and adopt a raffia skirt and a lei. Then she'd be very comfortable and happy!

• So now, you have the deepest sartorial desires of the human soul. Do any of them correspond with yours?



In all her travels **NO SUCH LUXURY**

A most fastidious woman, accustomed to the nicer things, recently returned from abroad to re-discover the luxury of her Pepperell Peeress Sheets. Nowhere in all her travels had she seen or felt a sheet that even approached its smoothness, softness, whiteness and beauty. Perfectly balanced weaving, equalizing the strength in the length and the width, gives Peeress amazing wearing qualities yet produces a texture that's

gossamer fine—smooth as a flower petal. And you'll love the hem variations—deep plain ones, embroidered scallops, exquisite hemstitching in one, two, three or four rows. And, we might add in passing, its price is not extravagant. Peeress is now available, not everywhere, but in many of your favorite shops. If they have not already stocked them, write to us direct—Pepperell Manufacturing Company, 160 State Street, Boston, Mass.

DESIGNS FOR PRACTICAL DRESSMAKING



A'lure*

Brassiere

"A SECOND SKIN"

Almost unfelt, A'lure* holds the bust in the natural position of youth, but yields as the body moves, and will not ride up. It is a "second skin", invisible, that will not bind and actually improves with constant washing. A'lure* is shown by the better stores in short models for the petite figure, and in longer models with diaphragm control for the larger woman. It is the fitting mate to Le Gant* of Youthlastic*, the sensational new corset.

\$2.00 and up



*Trademark Reg. U. S. Pat. Off. The Warner Brothers Company, Bridgeport, Conn.



EVENING FROCK No. 6479—It's an "Easy-to-Make" model, that frock at the far left, but it has the new sheath silhouette. Silk moire is the fabric. The cape is optional. Designed for sizes 32 to 40

FROCK No. 6476 Bengaline crêpe and Mallinson cravat silk combine in this "Easy-to-Make" dress with a separate collar held by link buttons. Designed for sizes 12 to 20; 30 to 38

FROCK No. 6477 The little contrasting collar and pleated jabot give a very smart air to this frock of canvas-weave silk crêpe, with low side panels. Designed for sizes 14 to 20; 32 to 38

FROCK No. 6478 Here is a trim frock to wear straight through the autumn and winter. It's of hairy wool and has a shaped front panel, wide belt, and scarf. Designed for sizes 32 to 42



GUIDE TO LOTUS-EATERS

(CONTINUED FROM PAGE 94)

the ship approaches—except for the narrow channel between the two huge granite bulwarks, the Heads, that guard Port Jackson.

- Through them, then—past Woolloomoolloo Bay on the left, where the American tankers and the smaller coasting vessels discharge their cargoes—past the historic old Government House—into Circular Quay, where all the liners from Europe, Asia, and America are docked. The coast-line about Sydney is astounding—bold cliffs alternating with fine beaches. Shipping—shipping. . . .

- Sydney itself—a mixture of crooked streets and fine government buildings and huge parks. The Botanical Gardens in the city are immense, lush.

- You are assailed by voices fusing strangely the modulations of Cockney, British, American. The Australian voice has a twang—a sort of swagger.

- At Taronga Park, the mother wallabies sport with their young; and the cross-word puzzle darling, the emu, takes on substance.

- At the Jenolan Caves—the Crystal Caves—a short trip through the deep gorges of the Blue Mountains, a monstrous stone portal a hundred feet high guards the caverns. They are so large that they have never been explored. In them, tall, gleaming stalagmites pierce upwards like spires. A cathedral of ice.

- Down the coast from Sydney, the faint peaks of the Australian Alps raise their heads. Then Melbourne—Canberra—the end of the trail.

- The liner turns her nose about, points northwards. The many thousand leagues of water rush by her bow again. North. North. But the dream can not be shaken. Never will be. South Seas. . . .



Yours for keeps
 .. an exquisite skin
 free of CHAPPING

THE debutantes of Park Avenue and Lake Shore Drive were among the very first in the United States to discover Campana's Italian Balm. On their winter-sports jaunts to Canada, they found it always at the famous resorts and clubs—the Chateau Frontenac, the Mount Royal, the Seigniory Club.

For more than thirty years, Italian Balm has won distinction as the favorite, year-round skin protector in the Dominion.

Today Italian Balm is sold everywhere in the United States—and with women more skin conscious than ever before (and more "skin cautious") this famous skin softener has become *l'ordre du jour* wherever perfection of appearance is important.

Italian Balm is the invention of an internationally famous, Italian skin specialist. So superior has it proved itself, that it is the largest selling skin protector in Canada and in thousands of cities in the United States. It is guaranteed to prevent and conquer chapping, winter-reddened or dry skin *more quickly* than anything you have ever used before.

This original skin softener contains 16 scientifically selected ingredients—free of caustic astringents or harmful bleaches. Try it! You'll find a smartly packaged bottle or tube at any drug or department store.

CAMPANA SALES COMPANY, BATAVIA, ILLINOIS
 CAMPANA CORPORATION, LTD., TORONTO



Campana's

**ITALIAN
 BALM** THE ORIGINAL
 SKIN SOFTENER

Now also in tubes . . . 25 cents

"AMERICA'S MOST ECONOMICAL SKIN PROTECTOR"

SERVING A SWEET COCKTAIL

is like putting the milk bottle on the table

You can spoil a dinner party quicker by serving sweet, sickish cocktails than by bringing the milk bottle to the table or eating with your knife. Bad manners offend your guests' sensibilities but sweet cocktails upset their digestions—which is much worse for them. Worse for you, too, because they won't appreciate your dinner.

People who know their way around are returning to pre-prohibition ways—tart cocktails—vermouth cocktails—Martinis, Manhattans and the rest—which *stimulate* the appetite, not *deadens* it as sweet drinks do.

If you have any doubts about how to mix them, the coupon below will help. In any event, have your grocer send you two bottles of Martini & Rossi, one Regular, one Dry. Then you'll know you're giving yourself and your guests an even break. But remember—it isn't a real Martini unless it's made with Martini & Rossi.



Tray from Saks—Fifth Ave. . . . Empire decanter, glasses and bar glass with bands of red and silver from Abercrombie & Fitch. . . . In the offing—a Manhattan. 1 part rye, 1 part Martini & Rossi, bitters, maraschino cherry.

Every good dinner begins with
MARTINI VERMOUTH
AND ROSSI

Imported and Guaranteed by W. A. TAYLOR & CO.

The Automatic Bartender is a Fool-Proof Cocktail Mixer. Make 6 most famous: Martini, Manhattan, Bronx, Daiquiri, etc., to correct recipes. Proportions on side. You can't make a mistake if you can see to pour. In stores, would cost \$3.50 to \$4.00. Special price by mail, \$1.50. Use the coupon.



W. A. TAYLOR & CO., 121 Vestry St., New York
Please send me free your new booklet—"6 Civilized Cocktails—6 Simple Canapés." Here is \$1.50 (\$1.75 west of Miss.) for which please send me the famous Automatic Bartender, complete with Swizzle Stick. Write name and address in the margin.

ANGLO-AMERICAN DESCENDANTS

(CONTINUED FROM PAGE 96)

Hinchingsbrooke, whose mother, the Countess of Sandwich, was Alberta Sturges of New York, and who has commenced, it is believed, a big political career as private secretary to Mr. Baldwin; young Lord Willoughby de Eresby, son of the Countess of Ancaster (Eloise Breese of New York); Lionel Brett, Viscountess Esher's son, captain of our great school, Eton; Hon. Ian Campbell (the future Duke of Argyll), and the young Duke of Roxburghe. The latter's American mother is a close friend of the Queen's and organized the best loan art exhibition in years. A sad interest is attached to another Anglo-American, young Edward Marjoribanks, whose brilliant career in the House and literary achievements were cut short by an untimely end.

And there are so many beautiful daughters of beautiful mothers! The Countess of Winchelsea (Margaretta Drexel) is bringing out another girl, who has her mother's loveliness. Lady

Granard (who was an American) has a married daughter, the Countess of Dumfries, who will one day reign over the Bute estates, which range from Andalusia to Scotland and include a dozen country houses, and who reflects the distinction of her upbringing, for her father is Master of the Horse to King George and alone of commoners may sit in the Royal coach.

Finally, in our selection from hundreds of examples, we would cite Lord Queenborough's two daughters by his first wife (Pauline Whitney), who have amusingly contrasted personalities—Lady Adrian Baillie, who gives the best country house-parties in England at moated Leeds Castle, where you meet Prince George, Noel Coward, and a "perfect" mixture of elegants, and her sister, Dorothy Paget, racer of cars and now racer-owner of horses.

From this brief record, we claim that the international marriage has been a brilliant success.

WHEN DESIGNERS MEET

(CONTINUED FROM PAGE 73)

do not feel so anxious about it all. I know the mystery of my own dresses; how difficult they are to reproduce without losing the charm of their very individual spirit, cut, sense of proportion. So I feel sure that women of taste will always understand the difference between a real dress adapted to the personal silhouette, as you and I can do it, and the cheap, badly made reproduction that has nothing to do with the original."

"But how do you get inspired, Mademoiselle Augusta?"

"Well, in different ways," was the answer. "I make a dress to live. That is why I am so fond of Eric's drawings. To me, he is a fashion artist who gives a feeling of life to a dress. To me, the dress is a living being. I wish it to breathe and move. Often, the fabric originates the idea. You know, I love to treat fabric on the straight, this season, not on the bias."

"And much more difficult and clever, too," said Miss Carnegie.

"Of course, bias comes in, now and then, to achieve the clinging feeling," said Mademoiselle Bernard, "but what I really wish to achieve is a dress treated on the straight with very few seams; in fact, as few as possible—still, a very fitting dress, you know."

Miss Carnegie firmly agreed to all this. "Dresses on the bias are more or less alike; they have more fulness or less fulness, but a straight, clinging dress is an interesting mystery."

"But I am not always inspired by the weave of the fabric," continued Mademoiselle Bernard. "Sometimes, I have such a strong idea of the dress that the fabric has to obey. Sometimes a fabric, I admit, is so hard to use that I must work on it a long time before I can force it into my views, and sometimes, the dress being half-way finished, I think of a smart woman who might wear it, and

this helps to bring about the finishing touch."

"And often one goes to sleep," said Miss Carnegie, "with no idea at all, and, the next morning, it is already in one's mind."

"It is just the same with me," said Mademoiselle Bernard.

"Are you helped in your creations?" asked Miss Carnegie. "What are your sources of inspiration? Documents? (I have myself the best books in the world.) Drawings of clever young men designers? I believe in the men's ideas, but it needs a woman to give them shape."

"Well," answered Mademoiselle Bernard, "sometimes I study documents; sometimes I give a glance at *croquis* that are proposed to every house, just to know what is going about. But all this is really very far from my way of working. I like to start on a well-stuffed dress-form, then continue on the human figure with the material. The funny thing with documents is that they will inspire you sometimes, sometimes not at all."

"That is perfectly true," said Miss Carnegie. "And what smart women do you like to work for? Of course, I adore my American stars and beauties. They are so lovely, you know, and so young."

"Well," said Mademoiselle Bernard, "I think we have had a great many imitations of Garbo and Marlène. They are not fresh to me, any more. Perhaps we shall have a dark beauty soon? Who knows?"

"I think I can tell you who she is," said Miss Carnegie with a smile.

On this, they parted with hearty wishes.

"I really think she is a grand woman," said Miss Carnegie, talking of Mademoiselle Bernard.

"I think she has the greatest taste and understanding in the world," said Mademoiselle Bernard, referring to Miss Carnegie.



The best of Heinz Tomatoes means..
THE BEST OF ALL TOMATOES



NO ordinary tomatoes could account for the mellow, full-bodied richness, the matchless color and bouquet of Heinz Tomato Juice.

Behind every glass of this delicious, refreshing beverage is an interesting story of tomato culture. For years Heinz has been a leader in the tomato industry — developing through cultivation and research a larger, more luscious variety of tomato.

Only the reddest, juiciest tomatoes of this prize strain are used in Heinz Tomato Juice. The plants are bred from registered seed in Heinz hothouses and transferred to the open fields at the growing season. Hand-picked, each day, as they ripen, these perfect tomatoes are pressed into juice within a few hours.

You will find Heinz Tomato Juice a satisfying, natural, thirst-quenching beverage the year around. More than that—it is a delightful health drink—rich in wholesome food elements—excellent for children and grown-ups, too! Be sure to say "Heinz Tomato Juice" when ordering from your grocer. It is sold both in tin and glass containers.

H. J. HEINZ COMPANY
 PITTSBURGH, U. S. A. • TORONTO, CAN. • LONDON, ENGLAND

Ever eat a tomato right off the vine? that's

HEINZ

Tomato Juice

HEINZ TOMATO KETCHUP • HEINZ COOKED SPAGHETTI
 HEINZ HOMEMADE STYLE SOUPS • HEINZ CHILI SAUCE



Just shining with Christmas Cheer
THIS LOVELY BLANKET IN A *New* GIFT PACKAGE



ANNA ROOSEVELT DALL OWNS CHATHAM BLANKETS • SO DO MRS. ELY CULBERTSON, ROSAMOND PINCHOT, LILY PONS, JUST TO NAME A FEW

● Be luxurious without extravagance this year by giving Chatham Blankets for Christmas. The colors are exceptionally lovely—selected to blend with what is good taste in the decorative fabrics and wall coverings of the day. The blankets are warm and closely woven of selected wool. Yet they are surprisingly light in weight. Bindings are of lustrous silk.

Solid colors right now are very much the vogue. You'll find Chatham has lovely shades both in the light pastel colors and in deeper tones. "Reversibles," too, and "Shadow-Tones" combining two shades of the same color. Each gift blanket comes wrapped in the beautiful new silvery box shown in the natural color photograph above. We invite you into the nearest good store to see Chatham Blankets before you make up your mind about Christmas.

Chatham
Blankets

SOCIETY

BIRTHS

NEW YORK

Chrystie—On September 5, to Mr. and Mrs. T. Ludlow Chrystie (Virginia Stevenson), of New York City and Rye, New York, a daughter, Julia Ross Chrystie.

Hilles—On September 8, to Mr. and Mrs. Frederick Whiley Hilles (Susan Toy Morse), a daughter, Susan Ensign Hilles.

McCormack—On September 10, to Mr. and Mrs. Alfred McCormack (Winifred Smith), of New York City, a son.

Plater—On September 6, to Mr. and Mrs. Richard Cheatham Plater, junior, (Eleanor Leake), of New York City, a son, Richard Ormonde Plater.

Sullivan—On August 25, to Mr. and Mrs. Frank L. Sullivan (Helen Willey), of Pelham, New York, a son.

CHARLESTON

Pickering—On August 27, to Mr. and Mrs. Silas Wright Pickering, second, (Mary Louise Ohley), a son, Raynale Timothy William Pickering.

INDIANAPOLIS

Kackley—On September 10, to Mr. and Mrs. Thomas R. Kackley (Sally Thomas), a daughter, Sally Jane Kackley.

Nicholson—On August 20, to Mr. and Mrs. Charles Lionel Nicholson (Edith Watson), a daughter, Jane Nicholson.

Zeigler—On June 29, to Mr. and Mrs. George S. Zeigler (Caroline Sweeney), a daughter, Carol Zeigler.

LINCOLN

Holland—On July 24, to Mr. and Mrs. Lyle Holland (Dorothy Brown), a daughter, Lynn Holland.

Walt—On September 2, to Mr. and Mrs. Edward Walt, junior, (Bess Dodson), a daughter, Mary Catherine Walt.

NASHVILLE

Bradford—On July 25, to Mr. and Mrs. J. C. Bradford, second, (Eleanor Aveni), a son, James C. Bradford, third.

Clarke—On July 14, to Mr. and Mrs. C. P. Clarke (Mamie Craig Wills), a daughter, Phoebe Clarke.

Clarke—On July 20, to Lieutenant Saville Trice Clarke and Mrs. Clarke (Irene Malone Cain), of Shanghai, China, a daughter, Eleanor Fay Clarke.

Herbert—On August 18, to Mr. and Mrs. Robert D. Herbert, junior, (Anne Brown), a son, Robert D. Herbert, third.

Love—On August 18, to Mr. and Mrs. Hamilton Love (Louise McAllister), a daughter, Louise Jackson Love.

Stevens—On August 3, to Mr. and Mrs. Lemuel B. Stevens (Cornelia Folk), a son, Lemuel B. Stevens, junior.

PARKERSBURG, WEST VIRGINIA

Anderson—On July 26, to Mr. and Mrs. T. Smith Anderson (Ann Hocking), a son, Thomas Smith Anderson, junior.

Baldwin—On July 16, to Mr. and Mrs. William Herod Baldwin (Virginia Smith), a daughter, Louise Herod Baldwin.

PHILADELPHIA

Van Pelt—On September 13, to Mr. and Mrs. David Van Pelt (Elizabeth Curtiss McCune Patterson), a son.

RALEIGH

Hart—On August 31, to Dr. Deryl Hart and Mrs. Hart (Mary Johnson), a daughter, Elizabeth Hicks Hart.

TAMPA

Lowry—On August 7, to Dr. B. W. Lowry and Mrs. Lowry (Helen Hefron), a son, Blackburn W. Lowry, junior.

UTICA

Bray—On August 15, to Mr. and Mrs. Theodore M. Bray (Betty Hitchcock), a daughter, Susan Rockwell Bray.

Kincaid—On August 16, to Mr. and Mrs. Robert Kincaid (Dorothy Green), a son, Carleton Gibson Kincaid.

Rudd—On August 30, to Mr. and Mrs. Thomas B. Rudd (Helen F. Neilson), a son, Joseph Rudd.

ENGAGEMENTS

NEW YORK

Bird-Oakley—Miss Olivia Singleton Bird, daughter of Mr. and Mrs. S. Hinman Bird, to Mr. Roderick S. Oakley, son of Mr. and Mrs. Edward A. Oakley.

Boardman-Lloyd—Miss Elisabeth Boardman, daughter of Mr. and Mrs. Francis Boardman, of "Quarry Top," Riverdale-on-Hudson, New York, to Mr. Francis Vernon Lloyd, junior, son of Mr. Francis Vernon Lloyd, of Philadelphia, Pennsylvania and Santa Barbara, California, and of the Countess of Berkeley.

Buckner-Cox—Miss Betty Buckner, daughter of Mr. and Mrs. Emory R. Buckner, of New York City, to Mr. Potter Cox, son of Mrs. William Stuart Forbes, of Hamilton, Massachusetts.

Classen-Cumming—Miss Dorothy Classen, daughter of Mr. and Mrs. Henry Washington Classen, of Roland Park, Baltimore, Maryland, to Mr. Peter Hood Balantine Cumming, son of Mr. and Mrs. Robert William Cumming, of Newark, New Jersey.

Holden-Howell—Mrs. Liona K. Holden, daughter of Mrs. Arthur I. Keller, of Bronxville, New York, to Mr. William R. Howell, son of Mrs. Ralph Derr, of Germantown, Pennsylvania.

Jackson-Hallock—Mrs. Daniel Scott Jackson, daughter of Mr. and Mrs. Ronald Eliot Curtis, of New York City, to Dr. Leonard Avery Hallock, son of Dr. Frank Kirkwood Hallock, of Cromwell, Connecticut.

Loomis-Piel—Miss Mary King Loomis, daughter of Mrs. Guy Edward Carleton, of Sharon, Connecticut, to Mr. William Piel, junior, of Salisbury, Connecticut, and Woodmere, Long Island.

Post-Filor—Miss Helen Bulkley Post, daughter of Mrs. Stephen Rushmore Post, of Bronxville, New York, to Mr. Frank Look Filor, son of Mr. and Mrs. John Ernest Filor, of Stony Point, New York.

Pratt-Wilmerding—Miss Barbara Pratt, daughter of Mr. and Mrs. Harold Irving Pratt, of "Welwyn," Glen Cove, Long Island, and New York City, to Mr. David Richmond Wilmerding, son of Mr. and Mrs. Henry A. Wilmerding, of Flushing, Long Island, and Fisher's Island, New York.

Robinson-Debevoise—Miss Laura Robinson, daughter of Mr. and Mrs. Thomas L. Robinson, of "Red Barns," East Williston, Long Island, to Mr. George Douglass Debevoise, son of Mr. and Mrs. George Debevoise, of New York City.

Stainton-Bancroft—Miss Sylvia Stainton, daughter of Captain George H. Stainton and Mrs. Stainton, of London, England, to the Reverend Francis Sydney Bancroft, junior, son of Mr. and Mrs. Francis Sydney Bancroft, of Saint George, Staten Island.

Street-Lewis—Miss Rosemary Street, daughter of Mr. Julian Street, of New York City, to Mr. C. Hunt Lewis, second, son of Mrs. Robert W. Lewis, of New York City and Portland, Oregon.

BALTIMORE

Hayward-Sawers—Miss Amy Bond Hayward, daughter of Mr. and Mrs. William Henry Hayward, to Mr. William Brown Sawers.

BOSTON

Homans-Warren—Miss Fanny C. Homans, daughter of Mr. and Mrs. Robert Homans, of Boston and Milnot, Massachusetts, to Mr. Howland Shaw Warren, son of Mr. and Mrs. Joseph Warren, of Brookline, Massachusetts.

Jackson-Peabody—Miss Nancy W. Jackson, daughter of Mr. and Mrs. Allen Winchester Jackson, to Mr. Alfred H. B. Peabody, son of Dr. Charles Peabody, of Paris, France, and of Mrs. Peabody, of Cambridge, Massachusetts.

Wells-Fox—Miss Elizabeth Wells, daughter of Mr. and Mrs. Channing McG. Wells, of Boston, and Wianno, Massachusetts, to Mr. Heywood Fox, son of Mr. and Mrs. Henry Heywood Fox, of Pelham Manor, New York.

Young-Hamlen—Miss Barbara Young, daughter of Mr. and Mrs. Benjamin Loring Young, to Mr. Devens Hamlen, son of Mr. and Mrs. Paul M. Hamlen, of Boston and Wayland, Massachusetts.

CLEVELAND

Brown-Prescott—Miss Caroline Dana Brown, daughter of Mr. and Mrs. Alexander C. Brown, to Mr. William Howard Prescott, junior, son of Mrs. William Howard Prescott.

ELIZABETH

Corbin-Day—Miss Clementine Stockton Corbin, daughter of Mr. and Mrs. Horace Kellogg Corbin, to Mr. Henry Balken Day, son of Mr. and Mrs. Rodney Dean Day, of Haverford, Pennsylvania. (Continued on page 109)



Walking, shopping, or traveling is a delightful new experience after you find "Your Footprint in Leather". No more "breaking-in"—your smart new Matrix Shoe is comfortable instantly and always because the sole is moulded in advance to fit every curve and arch of the foot as faithfully as its own footprint. Please write for our new Fashion Announcement and we will send you the name of a store near you where you can find Matrix Shoes. E. P. Reed & Co., Rochester, New York ... Matrix Style Studio: 47 W. 34th Street, New York City. A variety of styles at \$8.75 and up



THE NORMA—Indies
brown or dull black kid.



THE NORMANDY—
Black or brown suede
with matching calfskin.

Matrix Shoes
"YOUR FOOTPRINT IN LEATHER"

From the MODEL ROOM at Fortnum & Mason's



Original
Town-and-Country Suit
by Fortnum & Mason,
shown only
in the Piccadilly and
Madison Avenue
Model Rooms.
In soft tweed—
of F. & M. weave,
design and coloring—
bold-patterned
in browns on grey;
with brown
Jersey Blouse.
Hat by Reboux.

If they wear longer...
that's your misfortune, and ours

When you wear them—you know you are smart. That is the all-embracing purpose of these Fortnum & Mason clothes for town-and-country, and for country. If they do wear longer, it must be because these finer, softer tweeds are woven to our own most exacting requirements. If you're not going to London, you can see our London collection in our New York model room—where we make to your measure the costume of your choice.

FORTNUM & MASON

182 PICCADILLY, LONDON 697 MADISON AVENUE, NEW YORK

PREVIEW—WINTER 1933-34

(CONTINUED FROM PAGE 43)

lifted this O'Neill film to eminence.

In the way of theatrical "caviar" will be Angna Enters, miming her very individual way around America; and Dorothy Sands, who will tour the states and play a month in New York (Sunday nights in November) in her new one-woman show, "Our Stage and Stars," in which she traces the American theatre from the Revolutionary period to the present. It sounds impossible, but she's one of the few people alive talented and original enough to do it; and it should be very worth seeing.

PARTIES, PARTIES, PARTIES

Of the coming parties in New York—the big ones—Elsa Maxwell's Treasure Hunt at the Waldorf on Halloween promises to be the first—and one of the merriest. If you combine Miss Maxwell's leadership with gentlemen in coat-tails peering under beds, and dancing, and beer, and pumpkins, and entertainers, and the whole vast labyrinth of the Waldorf—well, it *should* make a party, and a whopping one.

You may think us a bit premature, but we've already found out all about the Beaux Arts Ball. It's scheduled for January 19 or February 2, and its theme song is Marco Polo. The first act will be in Venice in 1274, the second in the palace of Kublai Khan, the third in the Enchanted Gardens of Tabriz in Persia. If you're hazy about the apparel of the period, you can take a hint from the vignette of the great Khan on page 43. It was drawn by Witold Gordon for Komroff's book on Marco Polo that Liveright published some time ago—a book that might give you other ideas for costumes.

There will, of course, be a Victory Ball, on November 10, organized chiefly by Mrs. George Saint George; and a Peacock Ball, on January 5. Its subtitle is "In the Lap of the Gods"; it will be in conjunction again with the General Motors Show, and Ruth Vanderbilt Twombly is one of the powers behind it all.

Charity, incidentally, is going to be organized in a huge and very worth while way this winter. For the first time all the separate charities in the whole country will be bound together in the National Women's Committee of the 1933 Mobilization for Human Needs. The outstanding women charity leaders of America—headed by Mrs. Franklin Roosevelt and guided by Mrs. Newton D. Baker, their chairman, and Mrs. August Belmont, will work towards one end—not financial, but educational. Their crusade will be a fact-finding one. First, they will find the root of the misery—then its cure. A vast army of trained research workers, they should do much to help this stumbling world.

As for private parties and deb parties, here's the most we could glean so far:

There'll be a big dance given for Adelaide Frick by her parents; the Lawrence Gillespies and Mrs. George Roosevelt are each giving a ball; and the Devereux Milburns are going to entertain their daughter in a big way. Then there's a dance the chief interest of which is in the fact that two men will be the hosts, Mr. George and Mr.

David Wagstaff—the party being in honour of Beatrice Cutting Wagstaff. For the two Blake girls—Katherine and Joan—Mrs. Irving Berlin and Mrs. Kenneth O'Brien, are giving a big shindig.

As for the harassed debts themselves, it looks as if the following were destined for great things because of their looks and personalities: Eleanor Tweed (the daughter of Harrison Tweed); Adelaide Frick, Elise Grace, Margaret Phipps, the aforementioned Blake sisters, Martha Allen, Mary de Mumm, Agnes Pyne; and Laura Wood, the lovely daughter of an equally lovely mother, the former Laura Canfield. As her father is a Professor at Harvard, she will probably come out in Boston.

SPORTS AND FLIGHTS

If you're a polo fan—mad for the click of the mallet on the hard white balls, for the crazy thud of hoofs and the poisonous green of the Western polo turf, there are six great matches to be seen on the West Coast this winter, beginning in January and lasting till the end of March. They'll take place at Santa Monica, Santa Barbara, Pasadena, Del Monte, and San Mateo.

Now it's perfectly possible that, come December, your one thought will be to escape the frantic season we've sketched above. Sooner or later, that Getting-Away-From-It-All urge will assail you if you've gone through—in the flesh—all the sensations we've imagined in the spirit. Your minds will begin to wander—to dwell on broad hot decks—on aquamarine swimming pools—on palms and alien faces and flavours.

For this haunting malady, there are three bang-up world cruises:

The *Franconia*, sailing on Jan. 11 around the globe via South America, South Africa, and the South Seas (she's all painted white now); the *Resolute*, sailing on Jan. 14; and the *Empress of Britain*, departing these shores on Jan. 4. Will there be a G. B. Shaw on it this year—as last? These cruises take approximately four months.

For shorter jaunts and thinner cobwebs, the West Indies Cruises are a perfect solution. A great many big liners are going there again this winter—the *Mauretania*, the *Saturnia*, the *Reliance*, the *Empress of Britain*, the *Kungsholm*, and the *Columbus*—all built for the superb art of loafing, and also the United Fruit Company's fine new ships, which run there regularly.

In February and March, the *Aquitania* will take a thirty-three day Mediterranean Cruise—a new departure and a highly attractive one. It's hard to beat the Mediterranean for colour and human fascination.

As for the chief Escape near home, there's nothing much we can tell you about Palm Beach except the clothes you are likely to see there. Shorts, shorts, shorts. Tyrolian suspenders holding up the pants. Tyrolian knitted hats with feathers tilted on feminine heads.

What else? Plenty. But we can't cover your private futures, too. The best we could do was try to cover your public ones. And that was hard enough!



• At the Polo Matches—smart legs wear luxurious ingrain stockings from Saks-Fifth Avenue. Floride is the new, somewhat lighter peach tan; Ben Hur is a brownish gray, approaching taupe. "Take care of your stockings with Lux," Saks-Fifth Avenue advises.

Ankle Etiquette—

Saks-Fifth Avenue says

"Keep stockings fitting beautifully with LUX"



Saks-Fifth Avenue nominates for Outer Darkness the stocking that bags at the ankle or twists in the seam. And the woman that wears it.

For the woman that tolerates an ill-fitting stocking, says this famous shop, stamps herself as *One Who Does Not Know!*

"It's easy to keep our stockings as shapely, as trim fitting as new," says Saks-Fifth Avenue. "Keep them flattering your legs. Any woman can do it. Sheer evening chiffons or street-weight, sport-weight—we advise washing our stockings with Lux."

Lux protects the beauty and prolongs the life of your stockings because it keeps the silk *elastic*.

But cake-soap rubbing or soaps containing harmful alkali may destroy elasticity forever. Then you have wrinkled ankles, twisted seams. Runs, too

Keep your stockings smooth fitting—like new as Saks-Fifth Avenue advises—with safe, gentle Lux.

**LUX saves
stocking Elasticity**



• Wrinkles at the ankle or a twisted seam would ruin the effect of the lovely sheer stockings worn with these new costumes from Saks-Fifth Avenue. (Left) Black new costumes from Saks-Fifth Avenue. (Left) Black velvet suit striped with silver. (Right) Gray wool with white timber wolf collar, mahogany blouse.



*I'm young
and healthy*
but odds bodkins! my Hair's gone Gray!

What's the use of feeling playful as a kitten when the world assumes you're on the shelf?

Gray hair has a mean way of making people think you're out of things. Of course it's unfair—that's why you have to take matters into your own hands.

What to do? Recolor your hair by all means. But do it the new undetectable way—with Inecto Rapid Notox. You'll look like a new woman—and you'll feel as though you've just been hatched.

You see Notox is entirely different from old-fashioned hair dyes. Notox never leaves that artificial look—quite the contrary! Your hair is more radiantly lovely and more alluringly soft than it was in its natal glory. That's because Notox doesn't paint the outside of your hair, but colors it inside where nature does,

leaving the natural highlights unimpaired.

So artful are the numerous shades of Notox, and so cleverly can they be blended that it is sublimely undetectable. And it *stays* undetectable—for Notox color is as permanent and even as nature's. Wash it, wave it, sun it all you please.

Tell your hairdresser you'll entrust your hair to none other than Inecto Rapid Notox. See the crimp-capped bottle opened by the operator before your very eyes. Resent a substitute. No like product exists. Buy Notox at any smart shop.

Send for free copy of that fascinating booklet, "HEARTBREAK AGE." Learn how to avoid that most unfascinating time. We will give you, too, the address of a convenient shop featuring Notox. Write Sales Affiliates, Department 73, 33 West 46th Street, New York.

Inecto Rapid **NOTOX**
Colors hair inside where nature does

SHOP-HOUND

(CONTINUED FROM PAGE 81)

and she knows the knitting game thoroughly, having studied under the Nantucket weaver, Mr. Melindy, whom Mrs. Roosevelt made famous. She also goes in for mixed tweeds that even a mere man would wear. The other camp of knitters clicks into action at the Knit and Purl Shop in Scarsdale (also on the Bronx River Parkway below White Plains). This shop is run by two smart women and is crowded with debs and their mamas working on whole knitted dresses and on suits. Lovely knitting yarns here, too. Lots of instruction and patterns galore.

- Even blind husbands and blasé stags have been known to exclaim favourably over the appearance of a Cammeyer Pony shoe. Their exclamations sound like this: "What's happened to your feet? They look so small!" Cammeyer, as the world knows, has been making fine shoes for seventy years. Last spring, this shop added a round-toed last to the line. There is nothing bulky or boxy about their shoes, and they contribute slimness and comfort to the old *pieds*. For general trotting about town, there is a buckle pump of suède with a dash of calf trim that's smartly applied and withstands a lot of scuffing. A staunch walking Oxford is made of alligator lizard and has a leather Cuban heel. For those of you who are spending that renowned "new leisure" in the country, there is a suède-and-calf real walking Oxford with an inch-and-a-quarter heel. Even in this, your foot looks small—and that's something. A suède pump affects the new high neck-line with a six-sided, leather-covered button. The Ponies all cost in the neighbourhood of \$12.

- Occasionally, not just admiring, but actually buying an outfit that is listed well outside the budget acts as a stimulant. A good choice for this would be one of those talented, ambidextrous town-and-country clothes to be found at Joseph's. One, a raisin-red ensemble, left me wistful with longing. It began with a perfectly fitting skirt and a white wool sweater, and went on to a suit coat that matched the skirt, with self-covered buttons travelling down the front, and it ended with a full-length top-coat lined with white wool. Another model that aroused yearning was a full-length grey coat lined with brown wool to match the brown sweater that topped the grey skirt. Of course, the point about these outfits is that they can be utilized any number of ways. Sweater and skirt worn with a suède jacket. Top-coat used with separate dresses—ad infinitum. Joseph is dramatizing skunk (as if skunk weren't quite dramatic enough *au naturel*), showing twisted scarfs and capes that suggest the coachmen era. These cost under \$100.

- "A game which," so the ads read, "has been enthusiastically received on the Continent" is Corballo. Fortnum and Mason are showing it—a pleasant sort of game that adapts itself to any space, limited or ample, indoors or out, and two or ten people can play. It has a slight jai alai, as well as a tennis aspect. The baskets used to serve and catch the ball are embryo

jai alai mitts. These and the ball are the only investment necessary. The "net" can be an old skipping-rope suspended between any kind of uprights six feet from the ground. You draw your own court with a piece of chalk. The most important rule is that the ball must not be touched with anything but the basket. The game is good exercise and introduces coordination at a great rate. A set of baskets and one ball costs about \$12.50.

Another imported, but less strenuous game is one of those maddening number puzzles. You strive to make 1, 2, 3, 4, and so on appear in sequence. It's all very difficult, but possible—and no doubt very gratifying if you succeed. This costs about \$3. The googly ball, at the same shop, is the practical joker's maiden's-prayer. It's a perfectly normal-looking little ball, but it simply won't bounce. It makes a good gambling foil, for you can wager amplitudinous sums against the chances of any one's being able to bounce it. (Warning: it *can* be done.)

Fortnum and Mason have gone in, also, for the gentle art of boxing. Not fisticuffs, but doing up tidbits in boxes instead of baskets. Boxes for the convalescent, the *bon voyageur*, the connoisseur, and the week-end may be had for about the sum of \$10.

- The child in us adores something that can be used for something else. Remember the fancy candy-boxes stripped for hair-ribbon service? Peggy Sage has a new cigarette-case of morocco leather, which may be had in red or white and which holds a pack of any brand of smoke. But before all this happens, when you buy the case (for around \$2), in it you find a bottle of Peggy Sage polish and one of polish remover. And as to nail-polish, Miss Sage says, "Use your polish in relation to your complexion and the shape of nails and hands."

- Queen Mary, bless her hat, has had several dresses made of Shadolaine this autumn. Shadolaine, my doves, is a new material that was only born this year. It's an imitation velvet, but don't let the word imitation prejudice you. Shadolaine is endowed with all the pleasantest characteristics of velvet, and McCutcheon is showing it, along with about ten thousand other kinds of material. If you want to show yourself a good time, spend a morning on the third floor of this shop. The colours and textures are worth an admission price. In fact, the fabric world is a whirl this autumn. Metal brocades have been revived—they aren't as heavy or stiff as formerly, but softer and more chastened. Taf-feta is another revival, and exotic Persian velvets are being shown.

Wool, of course, is terribly important. McCutcheon is featuring Rodier plaids—bold, hairy plaids, in blue, yellow, or brown. It's smart to wear a plaid coat and a plain skirt, or a striped coat of Rodier knit and a plain skirt to match. Some of Chanel's wools are in solid colours with just a suggestion of a stripe in the materials. McCutcheon suggests miniature plaids for the schoolgirl. The French, oddly enough, are making (Continued on page 113)

SOCIETY

(CONTINUED FROM PAGE 105)

ENGAGEMENTS

MEMPHIS

King-Pillow—Miss Dorothy Frances King, daughter of Mr. and Mrs. Edward M. King, of Dyersburg, Tennessee, to Mr. Jerome C. Pillow, of Dyersburg and New York City.

PHILADELPHIA

Bishop-Colket—Miss Hope Livingston Bishop, daughter of Mr. and Mrs. Gilbert L. Bishop, of "Faraway Farm," Frazer, Pennsylvania, to Mr. William Walker Colket, son of Mr. and Mrs. Percival Colket, of Stratford, Pennsylvania.

Coxe-Gordon—Miss Georgiana Coxe, daughter of Mrs. William Griscom Coxe, of "Coxehall," Bellevue, Delaware, to Mr. Sheldon Gordon, son of Mr. and Mrs. George W. Gordon, of Winnetka, Illinois.

Page-Bartholomew—Miss Barbara Page, daughter of Mr. and Mrs. Walter Page, to Mr. Robert LeR. Bartholomew.

Wood-Anderson—Miss Helen Elise Wood, daughter of Mr. Richard Gilpin Wood, junior, to Mr. William M. Anderson, junior, son of Mr. and Mrs. William M. Anderson, of Wynnewood, Pennsylvania.

RICHMOND

Hobson-McDiarmid—Miss Mary Sydney Hobson, daughter of Mr. and Mrs. W. Plummer Hobson, to Mr. Hugh Campbell McDiarmid, son of Mr. and Mrs. C. J. McDiarmid, of Cincinnati, Ohio.

Langhorne-Eyster—Miss Phyllis Langhorne, daughter of Mr. and Mrs. William H. Langhorne, of "Greenfield," Albemarle County, Virginia, to Mr. Donald Bruce McLeod Eyster, son of Mrs. Frank Harrison, of Halltown, West Virginia.

McAdams-Deford—Miss Louise McAdams, daughter of Mr. and Mrs. Thomas Branch McAdams, to Mr. Benjamin Frank Deford, son of Mr. and Mrs. Frank Deford.

SAINT LOUIS

Matthews-McGinley—Miss Claudia Levering Matthews, daughter of Mrs. Skinner Matthews, of Saint Louis, Missouri, New York City, and Paris, France, to Mr. John Rainey McGinley, second, of New York City, son of Mrs. Holden McGinley, of Milton, Massachusetts, and of Mr. Thomas Atterbury McGinley, of Sewickley, Pennsylvania.

TORONTO, ONTARIO

Bunting-Rutherford—Miss Edwine Bunting, daughter of Mr. and Mrs. George Bunting, to Mr. Robert Bruce Rutherford, of Kingston, Ontario, son of the late Major-General R. W. Rutherford and Mrs. Rutherford.

UTICA

Tilton-Clark—Miss Mary T. Tilton, daughter of Mr. and Mrs. Benjamin T. Tilton, to Mr. Harold Clark, son of Mr. and Mrs. Earl C. Clark.

WASHINGTON, D. C.

Strauss-Taylor—Miss Helen Strauss, daughter of Admiral Joseph Strauss and Mrs. Strauss, to Mr. James Spear Taylor, son of the Reverend Dr. Williams Rivers Taylor and Mrs. Taylor, of Chestnut Hill, Pennsylvania.

WEDDINGS

NEW YORK

Backus-Laidlaw—On September 16, at "Hazeldean," Sands Point, Long Island, Mr. Dana Converse Backus and Miss Louise Burton Laidlaw, daughter of Mrs. James Lees Laidlaw, of Sands Point.

Bates-Kunhardt—On September 16, in Christ Episcopal Church, Greenwich, Connecticut, Mr. Towar Boulton Bates, son of Mr. and Mrs. John Greenville Bates, of New York City and Morris-town, New Jersey, and Miss Louise Chappell Kunhardt, daughter of Mr. and Mrs. Henry Rudolph Kunhardt, of New York City and Greenwich.

Bruce-Scheu—On September 2, in Saint Luke's Chapel, Mr. Peter Parrott Bruce, son of Mr. and Mrs. Osborne Fitz Randolph Bruce, of Port Washington, Long Island, and Charlottesville, Virginia, and Miss Evelyn Dorothea Scheu, daughter of Mrs. Peter Carl Scheu, of New York City.

Bubendy-Barrows—On September 23, in Saint George's Church, Rumson, New Jersey, Mr. Paul Frederick Bubendy, son of Mrs. Rudolph Eppler, of Brooklyn, New York, and Miss Sarah Frances Barrows, daughter of Mr. and Mrs. Ira Barrows, of New York City and Rumson, New Jersey.

WEDDINGS

Canfield-Brown—On September 9, in Saint James's Episcopal Church, Stony Brook, Long Island, Mr. Franklin Olmsted Canfield, son of Mr. and Mrs. George F. Canfield, of Peekskill, New York, and Miss Hope Brown, daughter of Mr. Archibald M. Brown, of Southampton, Long Island.

Dewart-Smith—On September 2, at Tallman-Friendly Island, Alexandria Bay, New York, Mr. William T. Dewart, junior, son of Mr. and Mrs. William T. Dewart, of New York City and Greenwich, Connecticut, and Mrs. Catharine Ashbrook Smith, daughter of Mrs. Frank G. Tallman, of Wilmington, Delaware.

Griswold-Stockton—On September 16, Mr. Chester Griswold, junior, son of Mrs. Elizabeth H. Griswold, of Princeton, New Jersey, and of Mr. Chester Griswold, of Marselles, France, and Miss Sarah Bache Stockton, daughter of Mr. and Mrs. David Hunter Stockton, of Princeton.

Haight-Uppercu—On September 2, in Saint George's Episcopal Church, Rumson, New Jersey, Mr. George Winthrop Haight, son of Colonel Charles Sidney Haight, of Pelham, New York, and of Mrs. S. W. Wyllis Pomeroy, of Fairfield, Connecticut, and Miss Mary Lillian Uppercu, daughter of Mr. and Mrs. Inglis M. Uppercu, of Newark and Rumson, New Jersey.

Heeks-Page—On September 9, at "Oaklawns," Scarborough-on-Hudson, New York, Dr. William Garland Heeks, son of Mr. and Mrs. William Heeks, of Concord, Massachusetts, and Miss Lucia Bell Page, daughter of Mr. and Mrs. Cecil Page, of New York City.

Morgan-Coonley—On September 5, in the New York Avenue Presbyterian Church, Washington, D. C., Mr. W. Forbes Morgan, of New York City, and Mrs. Sarah Jackson Coonley, daughter of Mr. Robert Jackson, of Concord, New Hampshire.

Morrisett-Miles—On September 19, in Saint Bartholomew's Church, Dr. Leslie Emerson Morrisett, son of Mr. and Mrs. William J. Morrisett, of Richmond, Virginia, and Miss Clover Boldt Miles, daughter of Mrs. Nils R. Johanson, of New York City and Locust Valley, Long Island.

Place-Johnson—On September 9, in the Cathedral of the Incarnation, Garden City, Long Island, Mr. Willard Elske Place, son of Mrs. Ira A. Place, of New York City, and Miss Lilyann Johnson, daughter of Mr. J. Bent Johnson, of Washington, D. C., and New York City.

Raymond-Shonk—On September 8, in the Church of Saint James the Less, Scarsdale, New York, Mr. William Raymond, junior, son of Mr. and Mrs. William Raymond, and Miss Mary E. Shonk, daughter of Mrs. Herbert Bronson Shonk, of Scarsdale, and Dublin, New Hampshire.

Richards-Zabriskie—On September 29, in Christ Church, Hackensack, New Jersey, Mr. R. Draper Richards, son of Mrs. Marion R. Follett, of North Attleboro, Massachusetts, and Miss Constance Pierrepont Zabriskie, daughter of Mr. and Mrs. Frederick C. Zabriskie, of Hackensack.

Smith-Gilman—On September 6, in Saint John's Episcopal Church, Yonkers, New York, Mr. Kent Smith, son of Mrs. Allen Kendall Smith, of Newport, Rhode Island, and Miss Elizabeth Drinker Gilman, daughter of Mrs. Theodore Gilman, of Yonkers, New York.

Soper-Fairchild—On September 9, in Saint John's Episcopal Church, Cold Spring Harbor, Long Island, Mr. Leslie Bliss Soper, son of Mrs. Frank E. Older, of New York, and Miss Talia Fairchild, daughter of Mr. and Mrs. B. Tappen Fairchild, of "Ship's Timbers," Cold Spring Harbor, Long Island.

Sturgis-Appleby—On September 8, Mr. Reginald H. Sturgis, son of Mrs. Thomas Sturgis, of New York City, and Mrs. Helen E. Outerbridge Appleby, daughter of Dr. Paul Outerbridge and Mrs. Outerbridge, of New York City.

Thompson-Buel—On September 20, Dr. Hugh Carrie Thompson, junior, of New York City, and Miss Victoria Buel, daughter of Mrs. Clarence Clough Buel, of New York City and Ridgefield, Connecticut.

Walker-Robinson—On September 30, in Saint James' Church, Hyde Park, Mr. Kenneth S. Walker, son of Mr. and Mrs. John Y. G. Walker, of Llewellyn Park, South Orange, New Jersey, and Miss Alida Douglas Robinson, daughter of Mr. and Mrs. Theodore Douglas Robinson. (Continued on page 118)

Henri Bendel, Inc.

Ten-West Fifty-Seventh Street



SILVER FOX

defily fashioned by Bendel artistry, this luxurious Bolero and flat Muff are gloriously youthful and yet reflect that aura of good taste and elegance which always characterizes Furs by Bendel.

Mink • Sable • Ermine • Broadtail
• Caracul . . . in coats • wraps •
capes and muffs.

TYROLIAN TRIUMPHS

(CONTINUED FROM PAGE 92)

the "grass-green Achensee with snow-covered mountains reflected in its clear water," and of the natives "clad in magnificent costumes and seeming to wear them with the dignity of century-old tradition."

He goes on, then, to describe his adventures in Pertisau. "Already, on the boat on which I had crossed the lake towards my destiny, I had noticed a pretty blond girl with an enormous black hat and a skirt of layers and layers of heavenly coloured silks. She seemed to be rather self-conscious (who wouldn't, I thought, being dressed up that way?), and I made lovely conclusions concerning the delightful shyness of simple country people who are stared at by unknown strangers. To comfort her, I tried not to look her way.

"In the village, I lost sight of her at first, but later, when I decided to go for a walk, I saw her again in the company of a number of equally extraordinarily dressed folk, strolling along between the fresh green meadows. After a while of delightful wandering, I heard distant dance music, and I understood towards what they had been aiming. Without much hesitation, I went straight back to fetch my camera and walked as quickly as I could to the *Festplatz*, where innumerable people were already gathered. There were much moving about, laughter, music, and dancing—and there was, also, the British-Gaumont Film Company, shooting scenes of Margaret Kennedy's *Constant Nymph*—a strange contrast to the quiet and dignified setting of ageless mountains, and a heavy blow to my idyllic dreams.

"I presented myself to Mr. Dean, the director, and to his staff, and I soon learned that the outstandingly handsome man lingering around alone was Brian Aherne, the principal male of this picture and already well known as Marlene Dietrich's partner in the "Song of Songs." The "Constant Nymph" was Victoria Hopper, the English actress, cleverly disguised as a natural Tyrolian beauty.

"The staff was looking very sad by now, as, the sun having become com-

pletely hidden behind mountains of clouds, they had not been able to do any work for two hours. Also, they were beginning to be rather anxious, because the peasants from the neighbouring villages, who were taking part in the film, had, due to their festive mood and unaccustomed make-up, very much approved of the wine and beer freely offered by the moving-picture company and, becoming gay and drunk, had nearly forgotten what they were there for.

"Due also to this organized gaiety, many little upsetting tragedies were taking place. The beautiful blonde of the boat, who, it developed, had lost her chance to dance the *Schuplattler* with the other peasants, was now sitting on a tree-trunk soaking her beautiful long braids with tears. The successful girls of the party, on the contrary, joked and laughed with their healthy partners. These picturesque groups were startling in colour and displayed incredible richness of imaginative details.

"One of the outstanding features of this Tyrolian 'collection' was a black panne velvet sailor worn especially by unbelievably blond girls. These attractive hats were dipping over far to one (whichever becoming) side, and their shallow crowns were encircled with gold embroidery. Under the brims at the back were big black silk bows with streamers trailing to the ground. Over her bouffant white blouse, each girl had a different coloured corselet, with, in many cases, finely pleated plain black skirts. A flower-printed silk apron was obligatory. Colour, colour—silver buttons, bows, and scarfs, embroidered stockings and fantastic belts, hats with feathers and flowers, were worn by both men and women of all ages.

"I suppose I must have spent hours among this glittering crowd; then the place became slowly empty, and, feeling tired, I sat down for a little rest next to two fancily dressed, white-bearded old men who were smoking a lot and talking very little, indeed. They were shaking their heads disapprovingly, and all I could get out of them was: 'Ja, is dös a Kasperl!'"



AN UTTERLY NEW IDEA IN

A Lace-back Corset

● Here is a new FLEXEES foundation, so ingeniously fashioned that it completely overcomes all the disadvantages of the conventional lace-back corset. Everything about it is distinctly different. . . . Designed to mould the figure to perfect lines, this marvelous Twin-Control garment smoothes away rebellious rolls and bulges, without the slightest sacrifice of comfort. Its two-way Lastex stretch "gives" with every move and allows complete body freedom. . . . No gaping at the back. No riding up or buckling. It hugs the waistline snugly and gives extra support where needed. . . . Model illustrated, \$10. Other FLEXEES from \$5 to \$15.



ARTISTIC BRASSIERE CO., NEW YORK

NOBLESSE OBLIGE

Through all the long days of the depression, the New York City Cancer Committee has kept open its door to receive and give counsel to those in need of information concerning cancer. But, unless the public can be brought to a realization that counsel is obtainable, that help is within reach, that delay is dangerous, no great advance in the control of this most serious cancer disease can be made. To make known these facts, funds are needed. By buying the little package labels that the Committee offers—you get ten for one dollar—you can assist this laudable work and keep the door of the Cancer Committee open. Labels can be obtained from the office of the New York City Cancer Committee, 34 East Seventy-Fifth Street, New York City. Free pamphlets are sent at any request.

TRAVEL TRICKS

BY MARION C. TAYLOR

ONE of the few remaining differences between the sexes lurks in the phrase, "Travel light." When a man says "Travel light," he means a toothbrush, a shaving kit, and—stretching it a point—an extra shirt. When a woman says "Travel light," she means, "Take with you everything you could possibly need in every conceivable emergency of class and climate, but do it neatly." The Mrs. Martin Johnsons and Amelia Earharts of this earth may have to circle it with a toothbrush, but they are exceptions. Few ladies of the world and its pleasures can really travel light. The older she grows, the more a woman needs to preserve that complicated and desirable structure—good grooming.

But there are tricks; tricks to compress much into little; to organize; above all, to avoid those enormous groaning caskets that rouse the eternal ire of porters, cost a fortune to ship through Europe, and generally act as a ball-and-chain to spirit and actions.

So, no matter how complete your wardrobe, try to dispense with a huge trunk and choose instead what the Britons call a good "box"; or, more familiarly, a generous suitcase, a case which is just not too big to be carried on taxis or motors and which may be put in the luggage van of the train, if not actually in your compartment.

In addition to this, you will want a similar case somewhat smaller, for side trips or for week-ends. Both of these cases must have fairly deep trays—be sure of this, for a bag without a tray is just a nuisance, and fine clothes keep much more freshly when packed separately. Next, have a shoe bag or box, the size depending upon your shoe wardrobe. It may seem a luxury, but it is decidedly not. Then and then only can you really find your shoes when you want them; for each pair is in its own pocket. If you have an extra pocket or two left over, it does beautifully for stockings, gloves, shoe polish, or cleaners of any type. And, in the final packing on your return, when no one ever has enough space, you'll be surprised at the number of small things you can push in, even with the shoes.

FOR HATS AND ODDMENTS

Next comes the hat-box, a good-sized round one, for, no matter how soft or small your hats may be, there is one fundamental rule the veteran packer always follows and that is—a regular place for everything and everything in its place. The time and effort this saves are worth their weight in gold. We will discuss the packing of these various pieces of luggage later.

Next comes a medium-sized bag of the "club" variety, really a man's bag. Into this go odds and ends of small things, including bottles in cases, a hot-water bottle, and a dozen things one accumulates and often wishes to get at en route.

Finally, a combined toilet-case and overnight bag—and this is one of the most important purchases one can make. There are in the shops no end of attractive and inexpensive cases of this sort, and the way to choose one that will really serve the purpose is to make a list of the creams, lotions,

powders, perfumes, and similar things that one needs and to try to find a case which has containers of the right number and size to suit one's personal needs. If this can not be found, the best way is to have one specially fitted. While this may be a little more expensive at the start, it is so very sound a purchase and can be used indefinitely with so much satisfaction, that it more than justifies its initial cost. It should be large enough to have space for a separate jewel-case and the nightgown-case and slippers. In the nightgown-case go the nightgown and a room robe to wear over it.

The case must be of a strong leather with a good lock and should have a cravenetted linen cover made for it. In fact, covers are a great saving on small luggage and should be made for the smaller suitcase, as well. They are not needed for the large case, the hat-box, the shoe-case, nor the club bag, however.

This gives you six pieces of luggage—not an undue amount for a long journey—all of which can be comfortably carried on a taxi or in the compartment of a train.

It is advisable to have a distinct lettering or marking for all of the luggage, so that it can be easily identified, and, in addition to this, an excellent plan is to buy a set of large numbered stickers, which can be found at any stationery store and have each piece numbered. Then, carry a list in one's note-book, so that "1" is the big case, "2" the second size, and "3" the shoe-box. If any number is missing, you will know at once which one it is.

RULES FOR PACKING

Now for the packing. One of the cleverest tricks of all is to make or buy—and they are much better made at home, since then they can suit individual requirements—a set of cases of linen crash, taffeta, or any crisp fabric that can be kept clean. These are to hold various types of clothes and will be made of an appropriate shape and size. For instance, an oblong-shaped case for nightgowns, a similar one for slips, step-ins, or whatever underwear is worn, a third, narrower, of course, for corsets. They should be made with snaps or ribbon ties, so that when the flaps are opened the contents are fully exposed. Not only do such cases keep everything in its place when packed, and most compactly, but when one arrives at a destination where one wishes to really unpack, nothing is simpler than to lift these cases out and put them in the various drawers. In fact, during the entire trip, they need never be completely unpacked, and not only do they keep the underwear and other things fresh, but sachets may be put through them and will stay in place.

Cases can be made for anything soft, such as underwear, handkerchiefs, scarfs, corsets, or sweaters, but boxes are better for other things, such as belts, gloves, and stockings, since they can be very tightly rolled and packed firmly in a box, and at a glance, by lifting the covers, one can choose the proper shade of gloves or the right belt. Packing hats is quite a science, (Continued on page 112)



This troublesome
Shine Area
yields to **DULL FINISH** face powder

RUN your fingers down your forehead, nose and chin. Your skin, in this panel, is naturally larger-pored and more oily than the rest of your complexion. It's here that most women have "make-up trouble"... a bothersome shine because powder won't stay on—or a heavy layer that shrieks "powdered!"

Houbigant *Dull Finish* Face Powder can end your annoying problem. It makes that panel—and all your face—a petal-smooth area of loveliness in which the powder plays no visible part. The unique Houbigant texture-blend gives a true Dull Finish that ends shine

for hours. Oily skin, dry skin—large pores, fine pores—all are veiled in flattery by Houbigant Face Powder.

Choose Houbigant *Dull Finish* Face Powder in the famous odeurs *Quelques Fleurs* or *Le Parfum Ideal*, at any department or drug store. Price \$1, (or a demi-size at 55c). Its six shades comprise the full range of skin tones.

HOUBIGANT ALSO PRESENTS:
Houbigant "Lipstick Tenace"—An enormous success abroad—and on your lips! Exceptionally indelible and smooth. Four entrancing lip-tones; smartly simple gold-finished case. \$1, at all shops.



HOUBIGANT

DULL *finish*
FACE POWDER

Here's Comfort that Needs No Apology



Gay deceivers! So fashionable that they sometimes look frivolous—yet actually Florsheim Shoes are most considerate of your feet. The secret lies in their correct designing and the exclusive Feature Arch—giving comfort that is invaluable—yet invisible.

Illustrated above, THE DUVAL...Style L-23

Florsheim Shoes for Women

\$8⁵⁰ to \$10⁵⁰ and up

THE FLORSHEIM SHOE COMPANY, *Manufacturers*, CHICAGO

TRAVEL TRICKS

(CONTINUED FROM PAGE 111)

particularly if they are brimmed hats, which must keep their shape. The French milliners have solved this for their customers—and your milliner can easily follow the idea—by making false brims, exactly the shape of the original, of a coarse, cheap stiff straw to which one can either baste or pin the brim of the hat. Two or three hats of this variety can be put one over the other, with tissue-paper between, without fear of their crushing, but the biggest help of all is to put these hats into an ordinary cardboard hat-box and then set this box into the larger travelling hat-box. You can pack round it or on top of it with perfect safety. An evening cape or something soft and bulky will easily fit in at the top.

PILE ON THE TISSUE-PAPER!

All experienced packers will tell you that the very best advice they can give is to use plenty of tissue-paper. It is amazing how much fresher a dress comes out of a bag when it has been packed with tissue-paper between the folds. Until you have used paper, you will never know what miracles it can perform.

Folding is another art. Try to lay the dress or skirt in the tray with as few folds as possible, and always with tissue-paper underneath, between, and on top.

A sewing basket is another convenience, one of those soft, square, or round collapsible baskets into which you can put a little box of darning silks, a few small spools of silk and thread, the size buttons that appear on corset straps or underwear, a few hooks, snappers, eyes, shields, a couple of pairs of scissors (one may suddenly disappear), an assortment of safety-pins and plain pins, shoulder-straps, a bolt of ribbon for straps, and any small notions you use. Ready-made sewing-cases are never quite so practical as a personally fitted basket.

Bottle-cases are another boon. The bottles can be refilled en route, if necessary, but bicarbonate tablets, bath liquid, aromatic spirits, peroxide, anything you use can be carried con-

veniently and in perfect safety in this way, and a box-like compartment in the cover can carry court-plaster, a couple of mustard plasters, and any number of dry things you are apt to need so badly in the middle of the night.

In actually packing clothes, if one follows the case-and-box plan, one bag can be given up to the cases and boxes, its tray to fine clothes, and the other bigger case to the heavier clothing.

MORE ADO ABOUT PACKING

In packing soft blouses or those that depend for their freshness upon their immaculate laundering, a shirt box such as men's shirts are delivered in is the best size. Again, tissue-paper plays its part and helps to keep the wrinkles out.

It is a good idea to include a carry-all strap, even if one has no use for it at the start of a trip, for, as one acquires articles, the coats and steamer rug may be strapped and carried far more easily this way, leaving extra space in the bag. A light, but warm steamer rug may not be necessary on a steamer, where one can, of course, procure them, but how often it is needed on a train when one wishes to take a nap, or as added bedcovering! For this reason, it is far better to carry it in a strap carry-all than buried at the bottom of a bag.

MUCH DEPENDS ON A HANGER

There has recently been put on sale one of the cleverest devices for the overnight traveller that it has ever been my good fortune to use. It is a collapsible, covered coat hanger, the covering of which extends to become an oblong bag, one side of which has convenient pockets of various sizes, the other a wide perpendicular slit which affords access to a deep pocket the entire size of the oblong. While it is intended primarily for the use of a traveller in an American sleeping-car berth, it is so perfect a way to house underwear, stockings, corsets, and other things and keep them clean that it recommends itself to all travellers.

PROTEST—

(To Mae West)

Mae, we've worked for years and years,
With diets, girdles, and brassières,
To subdue
What you
As Lady Lou
Have made the latest Paris rage!
For you've revived the ample age
Of pectoral bulge and dorsal heft.
But look at us—we've nothing left!
You had the courage of your curves,
We have only shattered nerves,
From starving to be smartly thin
On black coffee and saccharine.
Outraged—we cry millions strong,
"Mae, it's *you* that done us wrong!"

FRANCES SHATTUCK

THERE ARE
3 "MUSTS"
for
THE MERMAID
SILHOUETTE

Rounded, slender waist;
rounded, slender hips; def-
inite bust line.

If you happen to grow that
way, you needn't read
further here. BUT if you
belong to the other 99 per
cent there's a

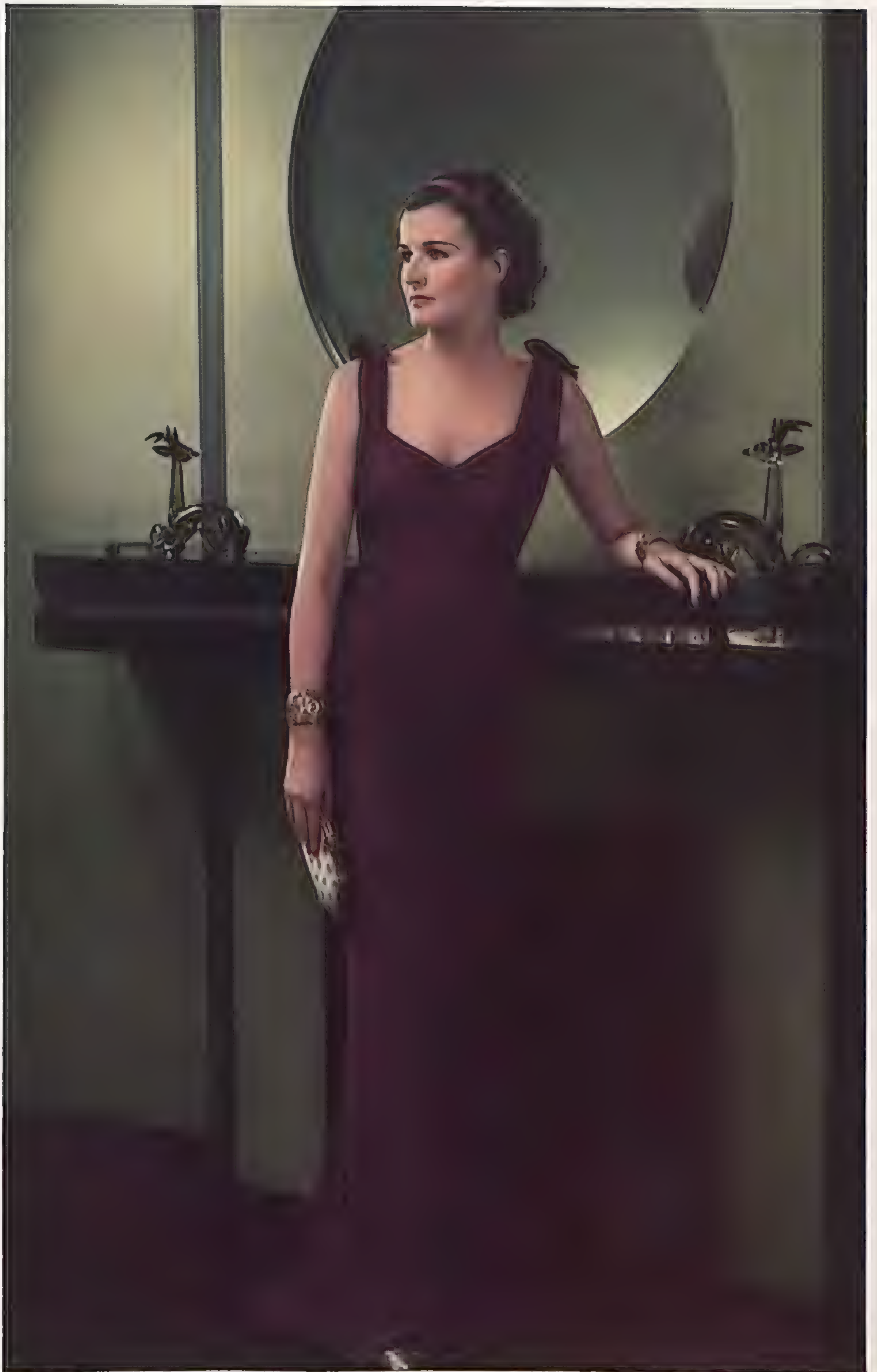
● Fourth "Must":

REDUCE THE
KRUSCHEN WAY

You can't wear the new
sheath-line clothes until
you've smoothed out every
suspicion of Fat and left
your flesh firm and rounded.

So take Kruschen Salts—
half a teaspoonful in a
glass of hot water night
and morning. It's the *safe,*
sure way to reduce—Doc-
tors prescribe it as a daily
health drink; it takes off
pounds as quickly as it can
safely be done! An 85c jar
lasts 4 weeks—it's sold at
druggists everywhere and
at department stores. Lon-
don, Paris, the Riviera,
Rome—you'll find Kru-
schen wherever you go.

Lose excess weight
and at the same time
improve your health
with KRUSCHEN SALTS



BRUEHL—BOURGES PHOTO

GOWN FROM BERGDORF GOODMAN



THE AXTON-FISHER TOBACCO COMPANY, INCORPORATED, LOUISVILLE, KENTUCKY

CHIC HOLLANDERS

appreciate diamonds

. . . and Spuds

At Amsterdam, city of diamond-cutters . . . at The Hague, where one of the few remaining courts of Europe calls forth elegance and hand-kissing . . . one finds the cosmopolitan international set buying jewels, and drinking Dutch coffee in the great comfortable houses along the canals. Here, too, one finds Spuds in the crested cigarette-cases. For this throat-smooth, mouth-cool round of tobacco enjoyment is now one of the good-time cigarettes of Europe . . . quite at home among royalty.

SPUD
MENTHOL-COOLED
CIGARETTES

20 FOR 15c

(25c IN CANADA)



SHOP-HOUND

(CONTINUED FROM PAGE 108)

Scotch plaids—not so odd, however, when you give thought to their Gallic thrift. As to prices, they aren't alarming, and, of course, you know that McCutcheon materials are all made with a touch of iron. They wear forever.

• "Little Oswald simply doesn't get a thing to eat," said one well-groomed lady to another in the dog accessory department of one of our better shops. "No, not a thing. In the morning, he has a cup of consommé and some Melba toast, and at noon he has just as little." Poor little city dog! He has become a very special problem, which Abercrombie and Fitch are taking seriously. This shop is showing canine goggles for motoring, especially helpful for the comfort of chows, cockers, and pekes who have weepy eyes. And for the long-eared breeds, there are ear bowls, much like the old mustache cups, so that ears are kept well out of the dinner. There is a dog washer, too, that's really a great gadget. It fits any faucet and is equipped with a brush and a cake of flea soap. You brush and soap as you spray, and then you turn off the soap automatically, pull off the brush, and spray to your heart's content. This costs under \$3.

• Saks-Fifth Avenue is another shop that is concerned about the city dog. The latest accessory is a Lastex dog shoe. Yes, this has a two-way stretch and is no trouble at all to put on. Four dollars buys four shoes. They are made in three sizes, and the big talking points are: 1, they keep out ice-balls from the pads in the winter; 2, they protect rugs on a rainy day; and 3, they keep a bandage on a sore paw. As to dogs' beds—the latest is one made of a non-chewable metal. It's light-weight and has a cedar mattress. It's hard for Shop-Hound to have any traffic with muzzles, but I did see one at Saks that pleased my anti-muzzle heart. Made of crochet string, it would allow any small dog one bite.

• Altman is giving a lot of attention to cats. This shop sees no reason why the American cat can't go about on a leash, as French cats do. In any case, at Altman's, you can get cat collars and harnesses which any cat should be

flattered to wear. There are rattan beds, too, with Kapok mattresses (Kapok is anti-smelly) for cats or small dogs. And there is a revolutionary new flea powder, also at Altman's, called Dri-bath, which leaves death and destruction in its wake—to the flea, that is. Dri-bath does away with D. O., too (doggy odour, you dullards) and, if used with a lot of brushing, has the same effect as a bath. About fifty cents buys a can that will give from eight to ten shampoos.

• It seems that there is a tribe of mountain Indians in Mexico called Zapotecs, who spin a gorgeous material—a tightly woven homespun called Fajas. Its natural colour is a cross between magenta and our American beauty. The Indians use it for stomachers and voluminous skirts, but Alice Rohrer, the famous "Du Barry" of Los Angeles and San Francisco, is making hats of it. Miss Rohrer has opened her first New York shop on East Fifty-First Street. The walls are aquamarine, the carpet dark brown, and the chairs covered with beige Mexican homespun.

• Miss Rohrer is letting the Mexican influence run a subdued riot in her millinery. One hat is of Fajas, designed from a headdress of a Mexican idol, probably two thousand years old. With this hat was shown a scarf to match. I can't rave enough about this Mexican homespun and its superb colour—but there were other smart hats, too, such as a navy-blue felt, slightly sombrero in effect, with four large pleats in its shallow crown. And a grey tweed felt built after a toreador's cap. Miss Rohrer has had some of the little stone Mexican gods copied in mahogany and is using them now and again on hats. She is turning quartz, highly lusted, hand-cut stones, into buttons and is helping herself to Mexican things in general and styling them. She has some material of which cowboy pants are made—those dramatic tight trousers with silver buttons down the sides. This exceptionally attractive material has green and black pin stripes and would make irresistible coats to wear with black skirts.

RULES FOR ANSWERS TO CORRESPONDENTS

ANY reader can obtain from Vogue Information Service answers to questions on social conventions, customs, entertaining, and matters of etiquette; on costume and fashion; on household decorations; on shops and wholesale houses dealing in merchandise of interest to Vogue readers; and on other subjects that fall within the scope of this magazine.

RULES FOR CORRESPONDENTS

(1) The name and address must be legibly written or printed

at the beginning or at the end of every letter.

(2) In order to answer all inquiries promptly, Vogue suggests that as few questions as possible be asked in any one letter; a reply may be delayed because of the totally unrelated questions contained in a letter, any one of which may require a considerable amount of research to answer adequately.

(3) Unless especially requested to keep a reply confidential, Vogue is privileged to publish any inquiry and answer that it considers of interest to its readers.



Ill-fitting hose spoil the smartness and comfortable fit of new Fall shoes

WEAR your correct hosiery size in Accordion Foot stockings—the 1933 hosiery innovation with a patented knit-in feature created especially to give you extra fit where needed.

As you very well know, a loose stocking can wrinkle itself into an acute agony—a cramped stocking can be as fatiguing as a tight shoe. Accordion Foot stockings really fit. See how they stretch to give you plenty of toe room. Lockstitched against "runs" too—that sometimes start at the toe of your stocking.

Be sure to see Accordion Foot stockings today in the new Autumn colours—they are rich, dark, fascinating and flattering.

SAKI	•	SIAM	•	SUAVE
VERVE	•	VOGUE	•	VINTAGE
MALTA	•	MURE	•	MYSTERE

Let us send you our Accordion Foot Hosiery Size Chart

SCHUYLKILL VALLEY MILLS, INC.
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Spring City, Pa.

AKRON, OHIO
A. Polsky Company
ALBANY, N. Y.
Cottell & Leonard
BALTIMORE, MD.
Hochschild, Kohn & Co.
BINGHAMTON, N. Y.
Hills, McLean & Haskins
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BROOKLYN, N. Y.
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BUFFALO, N. Y.
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CHARLESTON, W. VA.
Coyle & Richardson
BUFFALO, N. Y.
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John Wanamaker, Inc.
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The Wallace Co.
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SALT LAKE CITY, UTAH
Auerbach Company
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and other quality stores



"Skimpy" SCANTIES

TRADE MARK
REG. U.S. PAT. OFF.

and a DRESS . . . that's all



721 Skimpy Scanties

... and you have
THE SHEATH SILHOUETTE!

PARIS is Scanties mad! Scanties in every shop window. Scanties in every salon. Scanties on every mannequin. Everyone recognizes that the simplest formula for the new sheath silhouette is Scanties and a dress... that's all!

The new "Skimpy" Scanties... just 8 ounces of silk crepe, lace and elastic... create a firm symmetry of curves... lifting and pointing the bust... concealing the diaphragm... narrowing the waist... especially cut to hug the hips and thighs without a ridge or bulge... and as easily washed as a pair of stockings. Also other Scanties boned and unboned with lace panties. For sale at all leading stores

Model Brassière Co.
INCORPORATED

EMPIRE STATE BUILDING, NEW YORK, N. Y.

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OUTSTANDING CREATORS OF FIGURE MOULDING GARMENTS

IF YOU'RE GOING TO MANILA

BY CLEOME CARROLL

MANILA is warm. The sun is relentless by day, and its ghost stalks into the house at night. There are two seasons—rainy and dry and both of them are warm.

When one first arrives with a trunk full of "clothes for Southern wear," one tries to be fashionable according to preconceived creeds. Little by little, day by month, and month by year, bits of one's costume disappear until one arrives at a personal minimum depending upon size, age, and occupation. The younger generation, who after all do set most of the styles, have arrived at a minimum of four pieces—dress, slip, sandals, hat. These four pieces are occasionally raised to six or seven, but only in deference to age or authority. The Davis girls refused stockings and hats on all occasions. Miss Cynthia Davis danced the *Regodon*, stockingless but dignified, on the arm of her distinguished and handsome father at the annual legislative ball. Her rebellion, of course, sanctified the freedom now prevalent among the younger set.

I don't know Mrs. Roosevelt's quota, but observation leads one to believe it higher than the average. For one thing, she never appears without gloves. One is reminded of the story of the princess who could "see," but not "feel." There are occasions in Manila when gloves are not uncomfortable (they are never necessary even for decoration), as when one goes to that ice-cooled Metropolitan theatre which the Count de Pericamps has so successfully launched.

And, speaking of the Count, he is one of the most fashionable men in Manila—always immaculately pressed and in white. One wonders how he achieves this unless it comes merely by experience. He has lived here, most of the time, for twenty years. He or his tailor finds such unusual materials. Never duck! Never, never, never!

MESS JACKETS

When Sir Victor Sassoon was here for the polo season last year, he insisted upon wearing what appeared to be a wool tuxedo, much to one's disgust, until one learned that it was a specially woven, lighter-than-wool, silk something that he had spent almost a fortune perfecting in one of his many factories in China. It is much thinner, really, than the white mess jacket (shown in the November 1, 1932 issue of *Vogue*), which all the men in the Orient wear—and it is really very distinguished. But then, only Sir Victor would have both capital and inclination for such fastidiousness.

When the Fahnestocks were here for a few days, having left their yacht in Singapore, the Louise Brown shop actually ran short of Pina. Mrs. Fahnestock bought several Pina dresses, and also luncheon sets, lingerie touches, and sachets filled with Vetiver root.

Pina—does one know?—is a hand-woven native material made with Oriental patience from the fibre of the pineapple plant. The Filipinos have used it since the beginnings for shirts and blouses. It is much like organdie, wears six times as long, and is often embroidered with the finest stitches.

The Filipino costume itself is tremendously dramatic, but so uncomfort-

able actually that the younger set growing up have refused to wear it. It looks cool and airy, but is tight and, because of the starch that is used, prickly and sticky.

The seasoned Manilan (and one becomes seasoned very quickly if one stays here any length of time) has learned to wear washable dresses—linen, silk, voile, piqué—with short sleeves, low neck-lines, and no draperies or layers. This is before five o'clock in the afternoon; from then until five the next morning, the ladies vie with each other in looking picturesque. There is something about the exotic blossoms, the extravagant colours of the sunsets, the sound of the waves, and that inevitable heat that makes one wish to be alluring and feminine. Mrs. Juan Elizalde, the wife of Manila's most distinguished polo player, looked enchanting at a cocktail party given in her honour just before her marriage, in a black velvet gown with strass-embroidered sleeves and a slinky skirt. Especially enchanting because she was surrounded by organdie, shirred chiffon, pleated net, lace, all the dainty materials that made the 1890's gay and that are anathema to the city dweller. These gowns are decorative, and, whether or not the Paris Openings decree them for each season, they have a style of their own in Manila. They are the result of a need and are produced locally by designers who study the problem. Almost every tourist takes away several, for they are different from other in the world.

HAND-MADE LINGERIE

If one is able to resist the dresses, then one falls for the lingerie. Not that one needs a great deal in Manila, but one can't resist storing for future use when prices are half what they are in Paris. One does not refer to the sturdy cotton embroidered nightgown so steadily merchandised in American shops; but to exquisite silk things cut on the bias, tucked, embroidered, or encrusted with lace all in the most modern manner.

And does one know that Baliwag and Ballibuntal hats are named from the towns in which they are made in the Philippines and that in those towns cost just nothing at all? And does one know that necklaces of black coral, found only in the Sulu Archipelago, are also very inexpensive?

When Mrs. Gardner Crane directed "The Cradle Snatchers" here, one had a dreadful time making the costumes look "Autumn in New York." The effect was hinted at by using ostrich feathers for fur and colours to suggest autumn, but coats—well, there just were no coats. Even then, the cast justly protested at sleeves.

So, when you pack your trunk for Manila, remember that you can probably get more suitable and less expensive things after you arrive unless you are a diligent and tireless shopper. One's grooming depends upon the choosing of fabrics that will hold their shape and colour in spite of the numberless washings. One thing is certain, your New York clothes will give the inhabitants a thrill and give you the satisfaction of making a sensation, but you won't wear them very long.

TABLE DECORATIONS IN ITALY

THERE'S an American bachelor, living in Italy, who declares that, at a dinner-table, a wide expanse of white damask, a vase of flowers, and a hostess in an evening gown at one end of the table remind him of a woman sitting up in bed in a hospital! So, each time one goes to dine at his house, one runs into something original in table decoration.

For one dinner, his table was entirely covered with silver brocade, with trees of Chinese crystal (a far cry from the ordinary glass variety) seeming to catch and hold the gleam of silvery light. At another, it was equally delightful covered with cinque-cento brocade in a shade of frosted purple grapes. Great silver bowls of unusual craftsmanship were filled with small crystal grapes in purple and pale malaga. The table service throughout was in the same hand-made silver, neither china nor glass being used.

Another resident in Italy was responsible for this beautiful table. The effect of pewter was cleverly carried out in a room where the wall-paper was in bluish-grey and the table-cloth and napkins were of soft hand-woven linen which had been dyed the colour of old pewter. A shallow pewter bowl filled with pale statice rested on a mirror of antique glass, as the blurred glass reflected only the light, not definite objects. The concealed lighting diffused a bluish-silvery tone. The decorative motif was the effect of light itself, and exceedingly well done.

By contrast, at a rather robust dinner given in the private dining-room of a hotel in Italy, the lighting was far from agreeable. The table for thirty-six was round—a stretch of diameter which almost foredooms a dinner to failure—and in the centre, there was an enormous plaque covered with pink roses. Hidden electric light bulbs glimmered through the flowers, and it was trying to sit through the many courses facing a pool of pink light, although perhaps the lights saved it from looking like one of the huge funeral designs seen daily on Roman streets.

One is free to criticize, because the hostess was much annoyed. "It taught me to supervise my decorations," she said next day, "for where did the *maitre d'hôtel* find those feather place-cards? Rose cockatoos! My husband has an especial loathing for what he calls 'the damn-gorgeous.' Those flowers and cockatoos were certainly that!"

AN IVY CENTREPIECE

Returning to the use of brocade, a practical hint came from the simple but charming table in an Italian home, where an exquisite strip of antique brocade was used, with the design of the brocade repeated in the filet place-mats. The pale green, old yellow, and marvellous saffron of the brocade lent sufficient colour; it would have detracted from the blended hues to have added the brightness of flowers, so there was only a Venetian vase with a few tendrils of ivy. That was all, and all that was needed! This especial piece of brocade happened to be an antique, but the shops show intriguing copies of the famous designs so that it is possible to have a variety of lovely strips at modest prices. Those copied

from Botticelli's "Spring" are not a good buy for this purpose, because they give a "spotty" look to a table. The great artist did not design them as a background for young turkey stuffed with chestnuts!

Speaking of springtime, a table that was absolutely appetizing was spread with pale green linen, and the *primo piatto* was in that *pasta* which is the same shade, coloured with spinach, presumably. The informal luncheon was served on the terrace of the top apartment of an old Roman palace, where the ceilings are so high that five stories put one quite above street noise or dust. The guests sat under a trellis of wistaria. It would have been wanton to thrust its glory into a vase, yet in all my life it was the first time I had ever sat down to a table where the lovely fragrant decorations were swaying above my head!

FROM CHINA TO ITALY

One young hostess in Italy insists that any object that's amusing to look at when you're in another room ought to be equally agreeable in the dining-room. Her table linen and brocades had been collected in her residence in China. When the diplomatic service transplanted her husband to Italy, she had the discretion not to lose her head over Italian pottery nor put a piece of *capo di monte*, no matter how choice, on a strip of embroidered dragons. No—a "jade-tree" or a piece of creamy porcelain makes her dinner-table always a delight, without the struggle to achieve something different each time. When she uses flowers, it is in the Oriental way—a single deep-flushed peony in a jar worthy of it. A gaily painted Chinese junk was another centrepiece frequently used. And, for a children's party, a parade of ebony and ivory elephants down the centre of the table proved dangerously popular with her small guests!

You have seen in America, of course, organdie table sets. And here in Italy, I have seen used a set with a conventional Florentine design in burnt-orange and another in white with celadon-green embroidery. The girl who owned the latter used it with sprays of lilies-of-the-valley and white lilacs for a party to a bride-elect.

The rather coarse native handspun linen lasts indefinitely and gains pliability with many washings—if any mild American soap is used. These linens may be had in natural or a variety of attractive shades and are the one best bet to use with Florentine pottery or Deruta ware. Deruta ware can be had in jade or jonquil, and there are linens in the identical shades. At Orvieto, there's an interesting green and chocolate pottery decorated with medieval knights and ladies. At Florence, there is the familiar Della Robbia, with borders of fruit. All these are trifling in cost, and, although they chip easily, they make a jolly splash of colour on the table.

Occasionally, the search for the unique may be carried too far. An amateur archeologist told me that his wife took a dutiful, but perfunctory interest in his avocation until she found that one of his terra-cotta figurines transformed her table with its individuality, (Continued on page 116)



BORGIA

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*Inherent
good taste...*



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That is why you will notice in their bathrooms—Pears' Soap. Another unobtrusive mark of inherent good taste!

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Today's well-bred people have the same friendly feeling for Pears' that their forbears had when the slogan of the day was:

*Good morning!
Have you used
Pears' Soap?*

TABLE DECORATIONS IN ITALY

(CONTINUED FROM PAGE 115)

and now his cherished collection is her favourite decoration preying-ground! At a recent dinner, the guests were so enthusiastic over the centre-piece that she dubbed "a prehistoric Etruscan vase" that he had not the heart to tell them it was a small cinerary urn from ancient Carthage which once contained the ashes of a baby offered as a human sacrifice!

A practical hint was given by a clever Russian countess who had been obliged to sell her silver bowls and vases, but who had kept some small silver compote dishes and a pair of copper candle-sticks. She bought one of the copper and silver Damascus bowls; the silver damascene makes it tone in with the compote dishes, and the gleaming copper gives colour to her table and links her candle-sticks to their rightful place. For around fifteen dollars, she had solved her problem. Brass Damascus bowls are good with the small Benares vases that can be had cheaply in any Oriental shop.

There's an Italian economy in linen for home use, sets for two called "bride and groom sets," a central strip, two oblong plate doilies, and four napkins, since napkins have harder wear. These cost very little.

At a Roman hunt breakfast, the only decoration used was a small silver horse of superb sixteenth-century work—a prized heirloom in the family lucky enough to have owned such a discriminating buyer for an ancestor.

In Rapallo, where the dining-room of a summer villa looks out on the sea, the table was set in Merano glass in sea-blue. In the centre of the table, there was a wide bowl in which two blue Chinese fish swam lazily around. There were those who liked it!

Certainly, the choice of flowers may make or mar a table. At an informal buffet luncheon, the hostess used strips of blue and yellow Amalfi embroidery on her refectory table. Knowing her colour scheme, one of her friends sent an elaborate basket filled with dozens of yellow roses. Nine out of ten women would have succumbed to the temptation to use it for a centre-piece, but she put it in the salon where contract was to follow, and decorated her table as she had planned with gay calendula and spikes of blue larkspur. It gave exactly the informal note she wanted for an intimate luncheon.

The specialty shops in Italy show all sorts of amazing glass novelties: an amber bridge on which green dragons are sunning; bright blue dolphins disporting themselves in an orange-coloured bowl; a glass merry-go-round that really spins, with harlequin riders astride everything from a zebra to Alice's gryphon. And prettiest of all was a cherry-tree in full bloom, hung with wee lanterns, each with a light inside. The prices were so absurd that it sounds like an exaggeration to mention them.

JOAN ROWE

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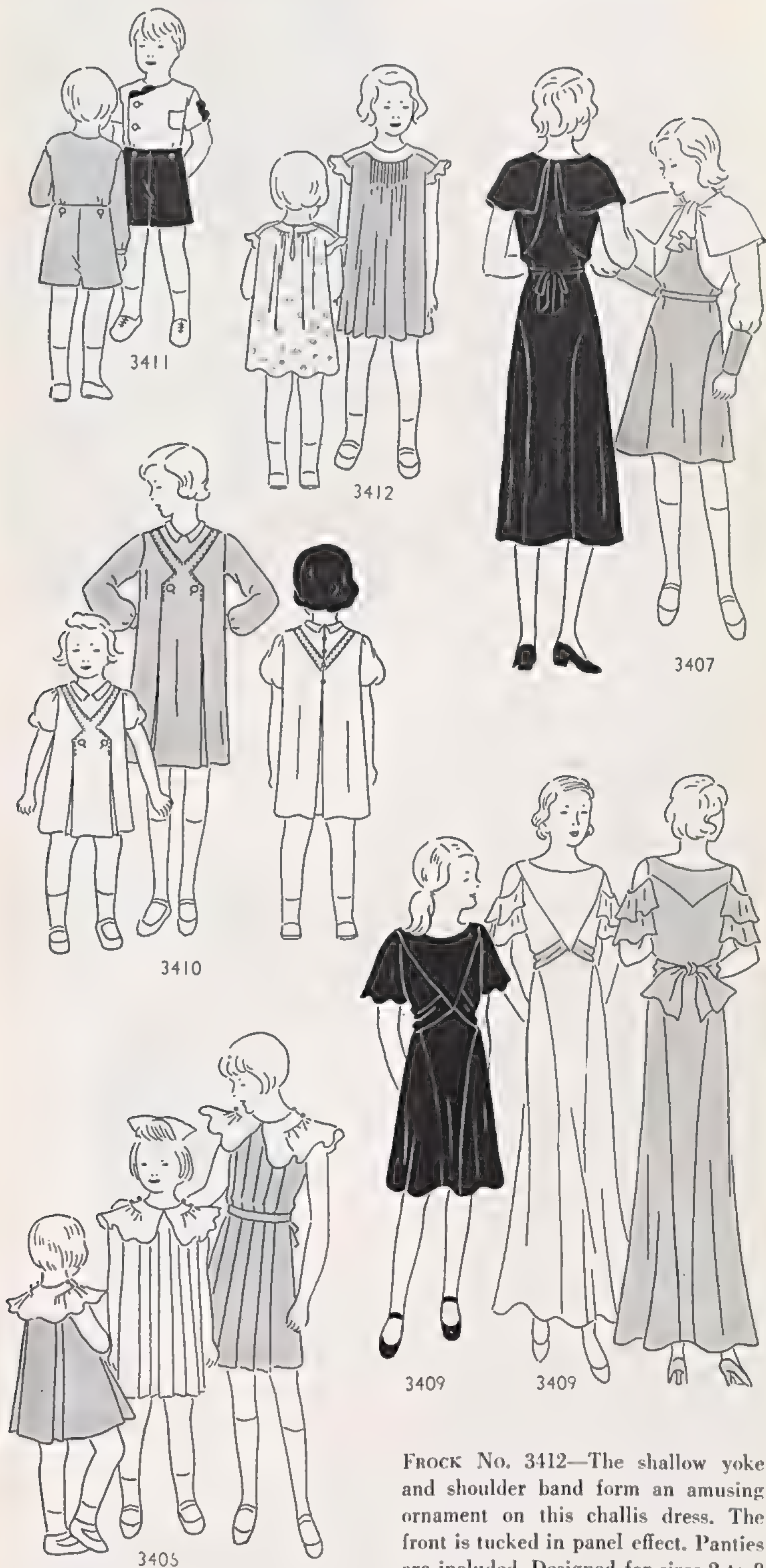
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FROCK No. 3410—Originality is given this velveteen dress by a panel, pleated on each side, which extends into a yoke. The sleeves may be puff or long. Designed for sizes 2 to 8 years

FROCK No. 3406—You could run up this "Easy-to-Make" dress of Dumari chiffon voile in no time. Pleats are pressed in front and back; the collar is gathered. Designed for sizes 2 to 10

FROCK No. 3412—The shallow yoke and shoulder band form an amusing ornament on this challis dress. The front is tucked in panel effect. Panties are included. Designed for sizes 2 to 8

FROCK No. 3407—A soft cape collar ties over the shoulders of this "Easy-to-Make" dress of faille crêpe. The skirt has panels; the sleeves may be omitted. Designed for sizes 8 to 14 years

FROCK No. 3409—On the first figure in this group, you see the knee-length version of this party dress, for a small girl. Here, the short sleeves are circular. Designed for sizes 8 to 14 years

FROCK No. 3409—On the second and third figures, you see the ankle-length version, made of Skinner's hand-craft rib-back satin, with double sleeve caps. Designed for sizes 8 to 14 years

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Blue Ggyptian Princess
Gown with Silver
Paillette trimming

SOCIETY

(CONTINUED FROM PAGE 109)

WEDDINGS

BALTIMORE

Bonsal-Bass—On September 10, in the Union Congregational Church, East Walpole, Massachusetts, Mr. Frank Adair Bonsal and Miss Edith Bird Bass, daughter of Mr. and Mrs. Robert P. Bass, of New Hampshire.

McElroy-Harwood—On September 16, in Saint Timothy's Church, Catonsville, Maryland, Mr. Nathaniel Crenshaw McElroy, son of Mr. and Mrs. Clayton McElroy, of Philadelphia, Pennsylvania, and Miss Charlotte Sibley Harwood, daughter of Mr. Stephen P. Harwood, of Baltimore, Maryland.

BOSTON

Lawrence-Brandegge—On September 9, in the Church of the Redeemer, Chestnut Hill, Massachusetts, Mr. James Lawrence, junior, son of Mr. and Mrs. James Lawrence, and Miss Martina Louise Brandegge, daughter of Mr. and Mrs. Edward D. Brandegge.

McFarlan-White—On September 6, in the Gordon Memorial Chapel, Dr. Ronald Lyman McFarlan, son of Mrs. Frank G. McFarlan, of Cincinnati, Ohio, and Miss Ethel Warren White, daughter of Dr. Franklin Warren White and Mrs. White, of Boston and Marblehead Neck, Massachusetts.

Waddington-Dewey—On September 14, at Lausanne, Switzerland, Mr. Frank Waddington, son of Mr. and Mrs. Francis Waddington, and Miss Dorothy Osgood Dewey, daughter of Mrs. Judd Dewey, of Boston, Massachusetts, and Lausanne.

White-Smith—On September 9, in Trinity Church, Mr. John Sturtevant White, son of Mr. and Mrs. Norman H. White, of "Sugar Brook Farm," Central Village, Connecticut, and Miss Margaret Randall Smith, daughter of Dr. George Gilbert Smith and Mrs. Smith, of Boston and Ipswich, Massachusetts.

CHARLESTON

Chase-Dickinson—On October 9, in Shanghai, China, Mr. Clarence Ryland Chase, son of Mrs. Clarence E. Chase, of Boston, Massachusetts, and Miss Sally Lewis Dickinson, daughter of Mrs. Henry Clay Dickinson.

CHICAGO

Simmons-Marshall—On September 30, Mr. Richard Wright Simmons, son of Mrs. George Welch Simmons, of Saint Louis, Missouri, and Miss Dorothy Marshall, daughter of Mr. and Mrs. Benjamin Howard Marshall, of Chicago, Illinois.

ELIZABETH

Bates-Deacon—On August 19, Mr. Richard Doane Bates, son of Mr. and Mrs. J. Ross Bates, of Cranford, New Jersey, and Miss Sarah Newbold Deacon, daughter of Mr. and Mrs. Ralph Woolman Deacon.

INDIANAPOLIS

Shea-Adams—On September 9, at the Church of the Little Flower, Wawasee, Indiana, Mr. Arthur Cotter Shea, son of Mr. and Mrs. M. C. Shea, and Miss Sara Tyce Adams, daughter of Mrs. Reily C. Adams.

MEMPHIS

Thompson-Hines—On September 23, in the First Methodist Church, Mr. Charles Clinton Thompson, of New York City and Chicago, Illinois, and Miss Fay Hines, daughter of Mr. and Mrs. John Henderson Hines.

PHILADELPHIA

Bradham-Morris—On September 2, at New Bern, North Carolina, Mr. Caleb Darnell Bradham, son of Mr. and Mrs. C. D. Bradham, of New Bern, and Miss Haydée Morris, daughter of Mr. and Mrs. Reginald Morris, of "Tenawa Farm," New Bern.

Collins-Kendrick—On September 16, in the Church of the Redeemer, Bryn Mawr, Pennsylvania, Mr. James S. Collins, son of Mr. and Mrs. Philip S. Collins, of Wyncote, Pennsylvania, and Miss Marlon A. Kendrick, daughter of the late George W. Kendrick, third, and Mrs. Kendrick, of Villa Nova, Pennsylvania.

Corning-Bassett—On September 9, Mr. John Burt Corning, son of Mr. and Mrs. Howard Corning, of Salem, Massachusetts, and Mrs. Hebard Bassett, daughter of Dr. Daniel L. Hebard and Mrs. Hebard, of Chestnut Hill, Pennsylvania, and "Coleraine Plantation," Folkston, Georgia.

Dew-Jones—On September 6, at Bras Coupe Lake, Canada, Mr. Richard Dew, of Daniel, Wyoming, and Miss Cornelia Livingston Jones, daughter of Mr. and Mrs. Livingston E. Jones, of "Chellowe," Chestnut Hill, Pennsylvania.

WEDDINGS

Fitch-Rea—On September 10, Mr. Frederick Benton Fitch and Miss Marguerite Bailey Rea, daughter of Dr. Charles Rea and Mrs. Rea.

Fittler-Parker—On October 25, in Saint Paul's Church, Mr. Ralston Biddle Fittler, son of Mr. and Mrs. N. Myers Fittler, and Miss M. Elizabeth E. Parker, daughter of Mrs. Elava E. Parker.

Hulick-Haines—On October 7, in Saint Paul's Church, Chestnut Hill, Pennsylvania, Mr. Charles Vinal Hulick, son of Mr. and Mrs. William Henry Hulick, of Bedford, New York, and Miss Alice L. Haines, daughter of Mr. and Mrs. Harold Atlee Haines, of Chestnut Hill.

Jopson-Wilson—On September 6, in the Church of the Good Shepherd, Rosemont, Pennsylvania, Mr. Harry G. M. Jopson, son of Dr. John H. Jopson, and Miss Hope Power Wilson, daughter of Mr. and Mrs. Arthur Morton Wilson, of Ardmore, Pennsylvania.

Paine-Lea—On September 27, in Saint Thomas's Church, Whitemarsh, Pennsylvania, Mr. Peter Standish Paine, son of Mr. Augustus G. Paine, of New York City, and Miss Ellen Cabeen Lea, daughter of Mr. and Mrs. Robert C. Lea, of Chestnut Hill, Pennsylvania.

Rauch-McGlinn—On October 7, Mr. Alfred Rauch, son of Mr. and Mrs. J. Charles Rauch, of Maplewood, New Jersey, and Miss Alice Ashton McGlinn, daughter of Dr. John A. McGlinn and Mrs. McGlinn.

Rawle-Morris—On September 30, in Old Saint David's Church, Radnor, Pennsylvania, Mr. James Rawle, second, son of Mr. Edward P. Rawle, of "Castlefinn," Bryn Mawr, Pennsylvania, and Miss Mary Cheston Morris, daughter of Mr. and Mrs. William S. Morris, of "Shadynook," Bryn Mawr.

Sanford-Wear—On September 30, in Saint Paul's Church, Chestnut Hill, Pennsylvania, Mr. William Farnam Sanford, of New York City, son of Dr. Leonard Sanford and Mrs. Sanford, of New Haven, Connecticut, and Miss Janet Holiday Wear, daughter of Mr. and Mrs. Joseph Walker Wear, of "Stonemeadows," Penllyn, Pennsylvania.

Schoettle-Taylor—On September 23, Mr. Edwin James Schoettle, junior, son of Mr. and Mrs. Edwin James Schoettle, and Miss Murray McIlvaine Taylor, daughter of Mr. and Mrs. H. Evan Taylor.

Strubing-Paul—On September 15, in the Church of the Redeemer, Bryn Mawr, Pennsylvania, Mr. John K. Strubing, junior, son of Mr. and Mrs. John K. Strubing, of Chestnut Hill, Pennsylvania, and Miss Eleanor Lewis Paul, daughter of Mr. and Mrs. Clyde Lane Paul, of Devon, Pennsylvania.

Young-Page—On September 9, Mr. Arthur Middleton Young, son of Mr. and Mrs. Charles Morris Young, of Radnor, Pennsylvania, and Miss Priscilla Verplanck Page, daughter of Mr. and Mrs. George Bispham Page, of "Shipley Farm," Secane, Pennsylvania.

SIOUX CITY

Manning-McCormack—On August 26, Mr. Arthur Calvin Manning, son of Mrs. Luther C. Manning, of Worcester, Massachusetts, and Miss Doris Isabel McCormack, daughter of Mr. and Mrs. Fletcher Andrew McCormack.

TORONTO, ONTARIO

Crang-Ritchie—On September 16, in the Chapel of Bishop Strachan's School, Mr. J. Harold Crang, son of the late James Crang and Mrs. Crang, and Miss Dorothy Kathleen Ritchie, daughter of the late Harold F. Ritchie and Mrs. Ritchie.

Ellis-May—On September 7, in Saint Paul's Chapel, Mr. John Firstbrook Ellis, son of Dr. Arthur W. Ellis and Mrs. Ellis, and Miss Phyllis Louise May, daughter of Mr. and Mrs. Albert S. May.

Gunn-Pearce—On August 19, in Saint Paul's Chapel, Mr. Andrew Douglas Gunn, son of the late Andrew Gunn and Mrs. Gunn, and Miss Frances Hicks Pearce, daughter of Mr. and Mrs. Charles T. Pearce.

McNeill-Ashworth—On September 2, in the Chapel of Bishop Strachan's School, Mr. William Ronald Dunn McNeill, son of Mr. William McNeill, of Vancouver, B. C., and Miss Lucy Beatrice Ashworth, daughter of Mr. James Johnston Ashworth.



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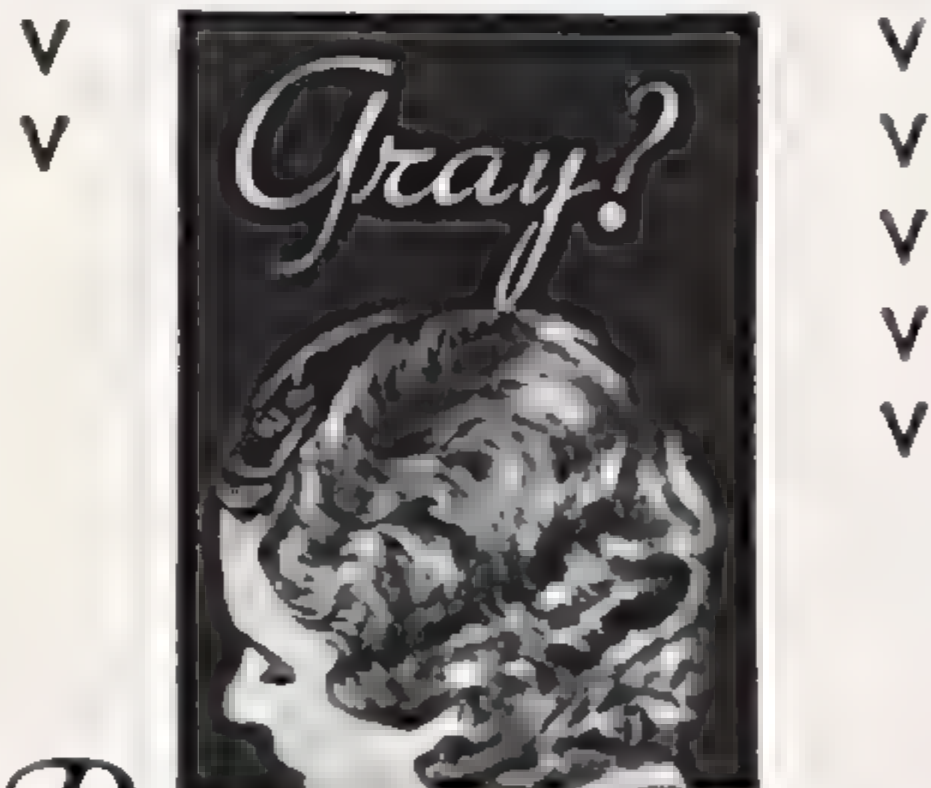
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EGG-NOG DAYS

USUALLY, one never thinks of egg-nogs apart from Christmas or New Year's, but there's many a cold autumn afternoon, after a football game or a chilly tramp in the woods, when egg-nogs would be an amusing substitute for the traditional tea or cocktail.

As for the egg-nog recipe itself, we leave that to you, since every one has a pet theory as to its mixture. But here are a few suggestions for what to serve with it.

Egg-nog being so sweet and heavy in itself, your guests will not want cakes or sweet sandwiches. Hot sandwiches and piquant tempting tidbits are the proper balance for the rich creamy *pièce de résistance*. Of course, the traditional accompaniment of egg-nog in the South, and one that can not be improved upon, is beaten biscuit, piping hot, split, buttered, and sandwiched with paper-thin slices of Virginia ham. If beaten biscuit is beyond you, a good substitute would be tiny, fresh-baked, baking-powder biscuits treated in the same way. Toasted mushroom sandwiches and tiny hot pastries filled with a teaspoonful of soft cheese mixture or highly spiced mincemeat are perfect, too.

Somewhat more delicate accompaniments are stuffed olives wrapped in bacon and freshly grilled; platters of grilled sardines, each fish on its bit of toast about the size of a domino; or, if you have some one deft enough in the kitchen to prepare them, big warm curly potato chips spread with a thin layer of cream cheese or peanut butter (it won't taste like peanut butter, but will have a nice vague nutty flavour). They must be spread, served, and eaten very quickly, or the moist "spread" will absorb the crispness that is essential.

Any cold sandwich that has the general piquancy of a canapé is also good with egg-nog: small one-bite circles of fishy paste or tomato, or alligator pear, or cucumber. If you feel that you must provide sweets, the most successful are spiced pastes, especially mint paste, glacé nuts, burnt-almonds, and salted nuts.

GRILLED SARDINES

Lay three or four small sardines across thin slices of bread, spread with a touch of sardine oil, cut the bread into narrow oblongs to accommodate each fish, and toast, fish side only, under the broiler flame. Grilling is only a matter of seconds, so keep an eagle eye on the process.

TOASTED MUSHROOM SANDWICHES

Chop raw mushrooms very fine, sauté in liberal butter, and salt. Toast thin triangles of bread, unbuttered, on one side, and fill with the hot mushroom paste, covering each slice with another slice of toast.

CUCUMBER CANAPÉS

Spread thin slices of bread with highly seasoned mayonnaise, lay on this wafer-thin slices of tongue, spread again with mayonnaise, and lay on top thin slices of cucumber which have been salted and marinated in French dressing. Cut in circular slices.

RUTH CHANDLER MOORE

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